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GUITAR • BASS • VOCAL WITH TABLATURE

PRIMUS

ANTHOLOGY A THRU N

FOR GUITAR AND BASS

PRIMUS
ANTHOLOGY A THRU N

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Larry LaLonde (guitar)
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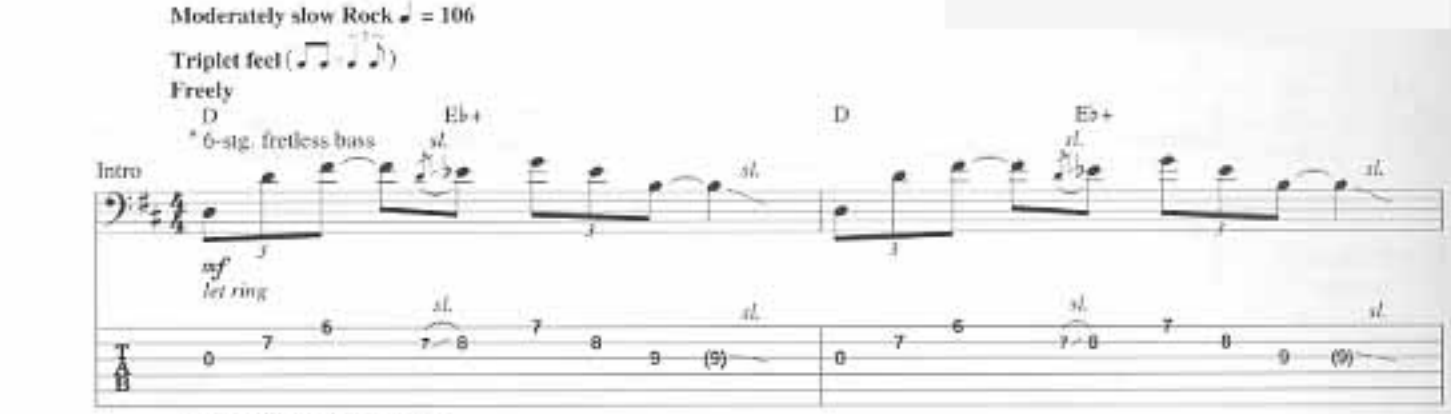
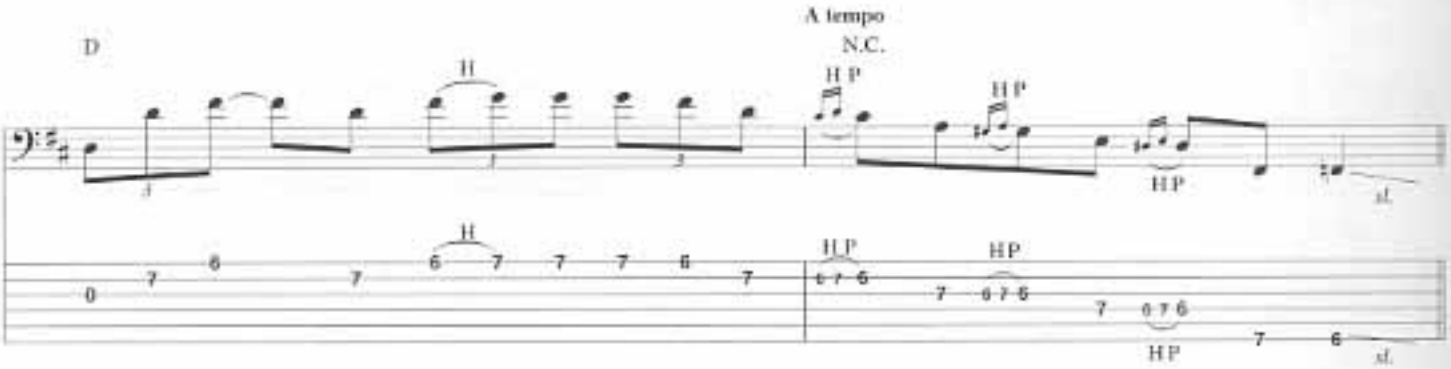
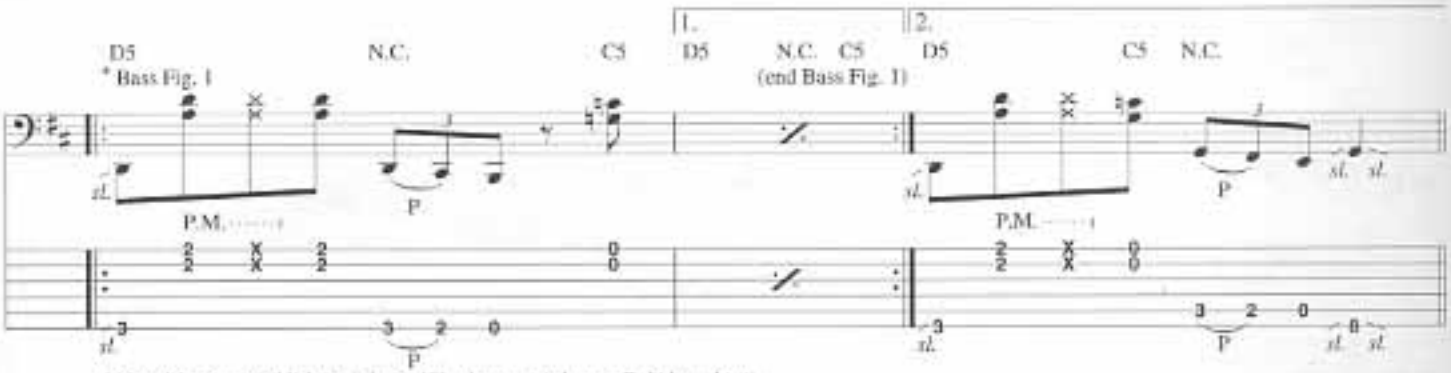
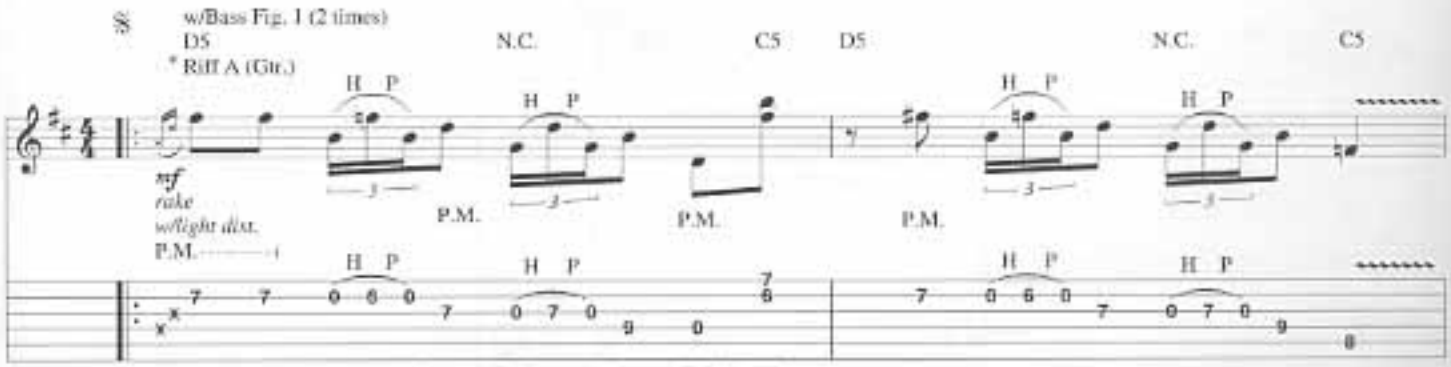
BOB







* Play all bass parts w/slight variations ad lib when repeated or recalled (throughout).



* Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

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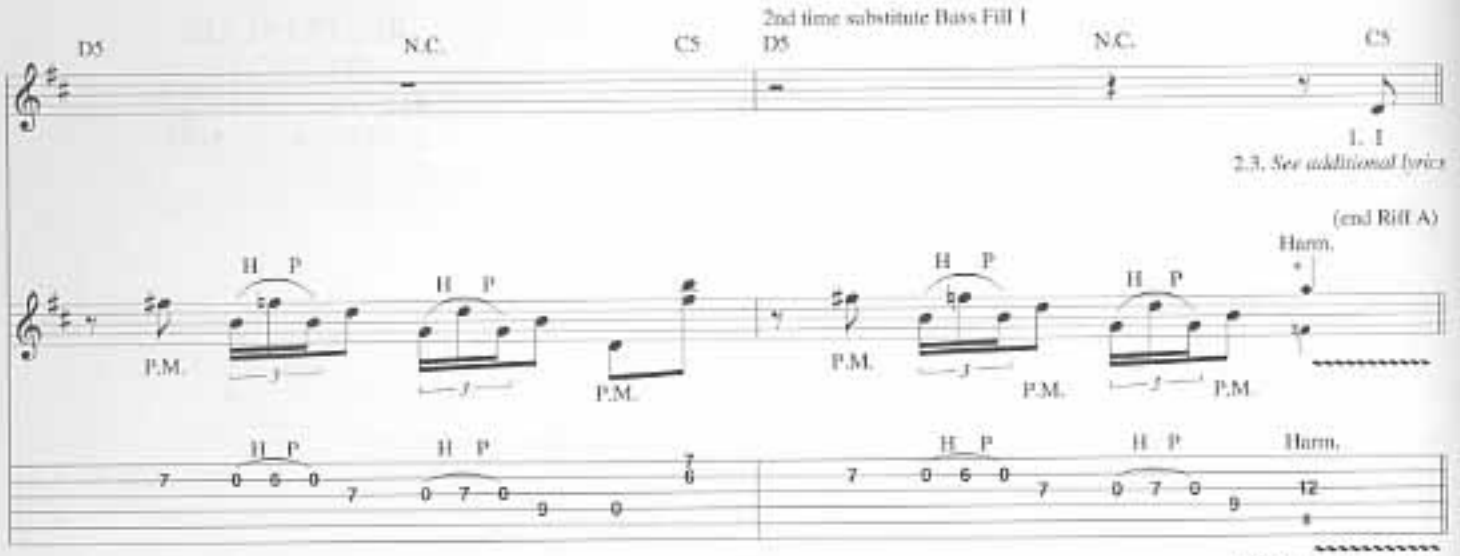
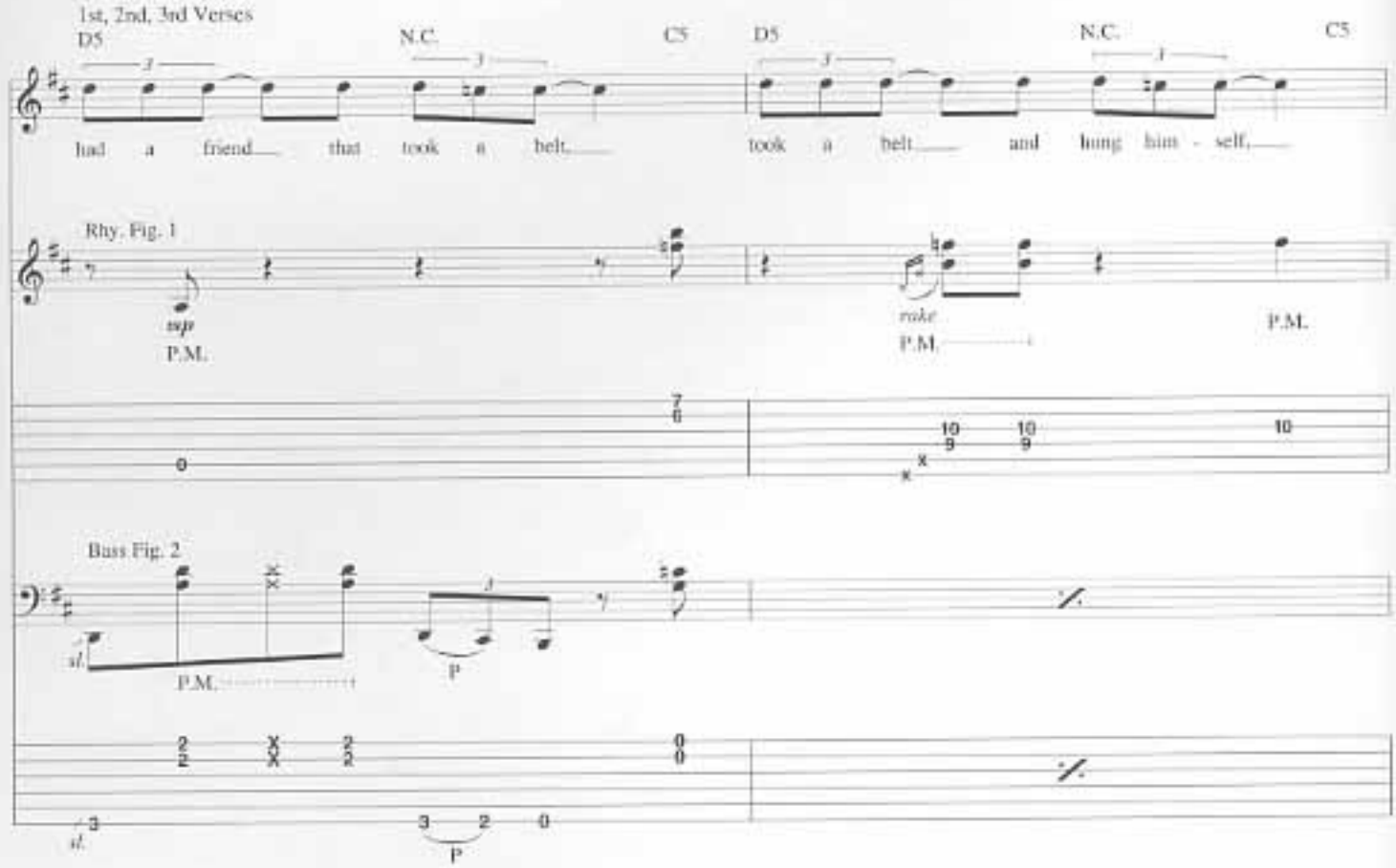
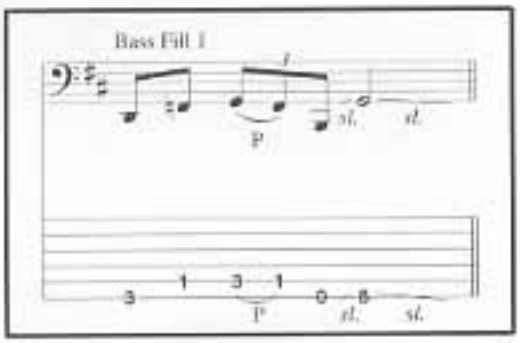
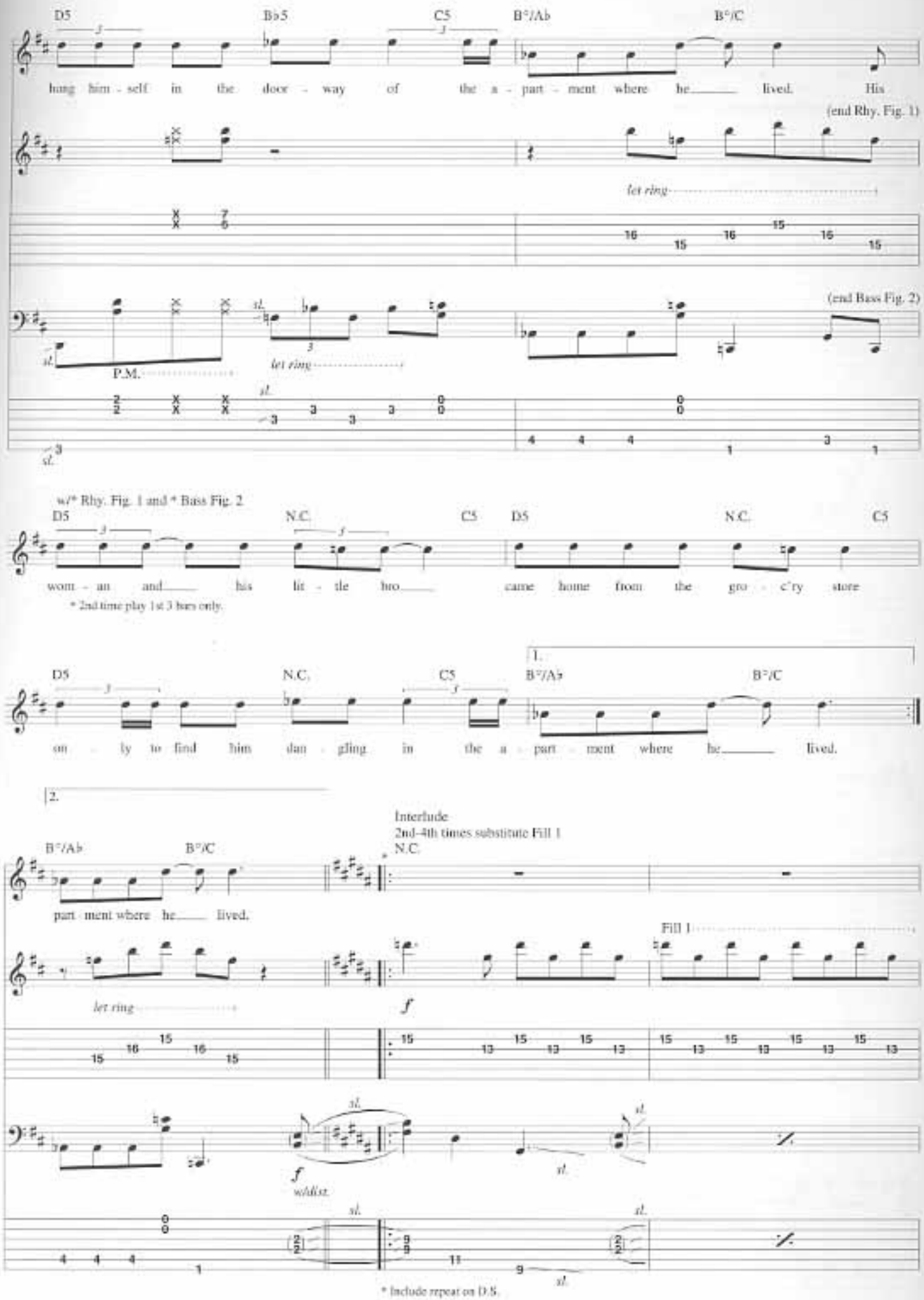
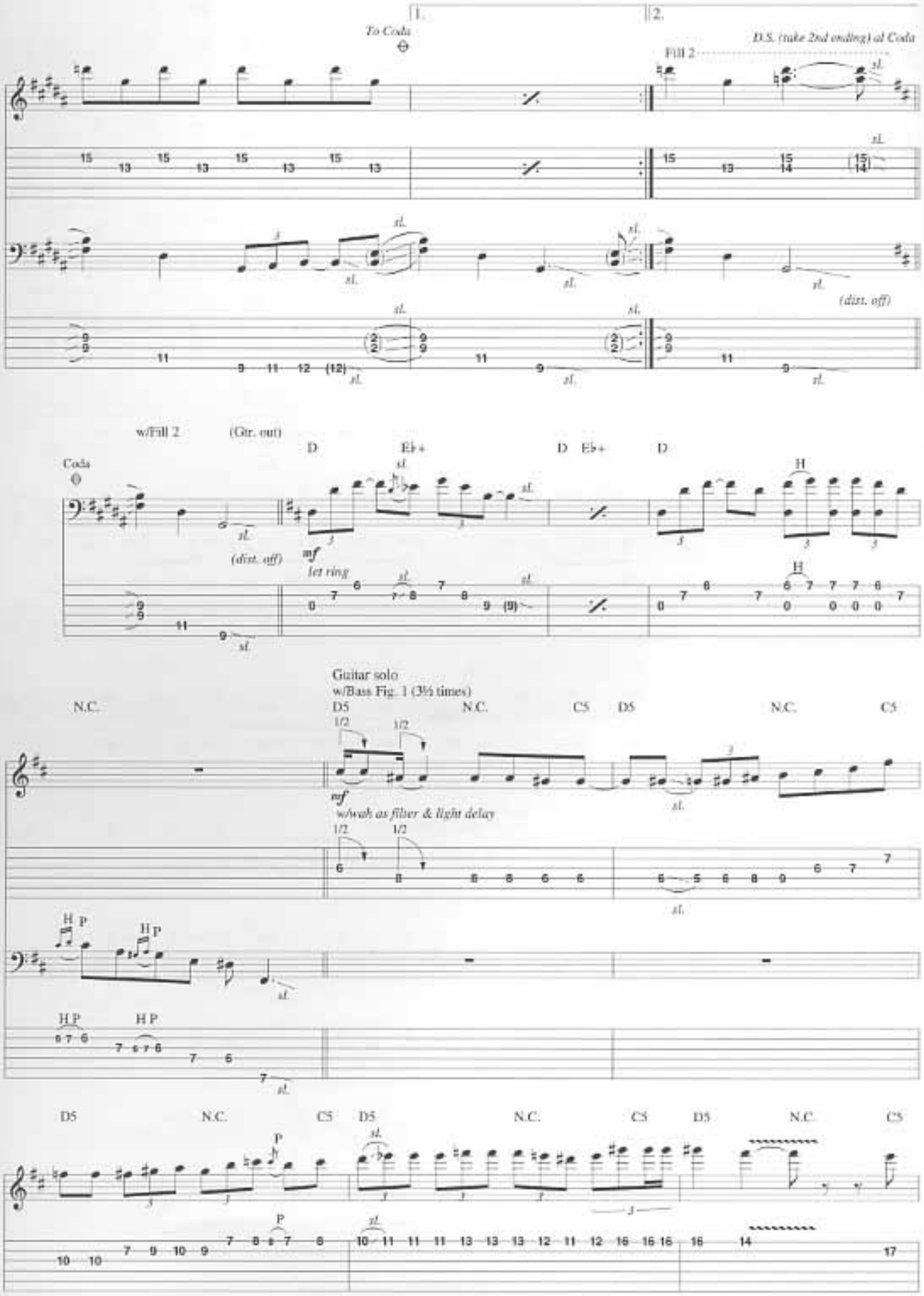


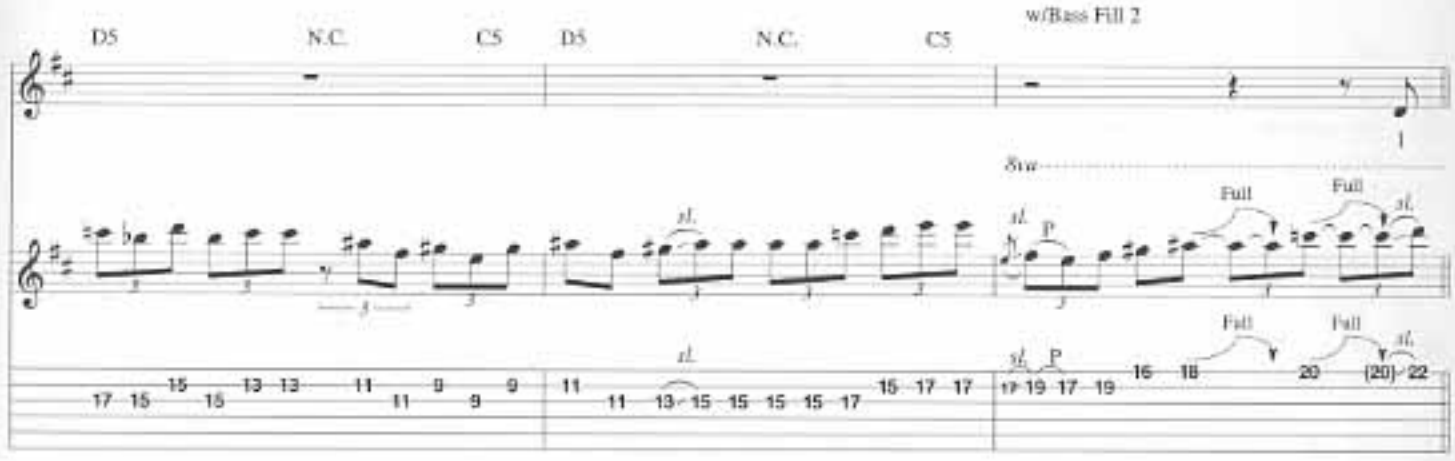
* Substitute cue note when Riff A is repeated or recalled throughout.

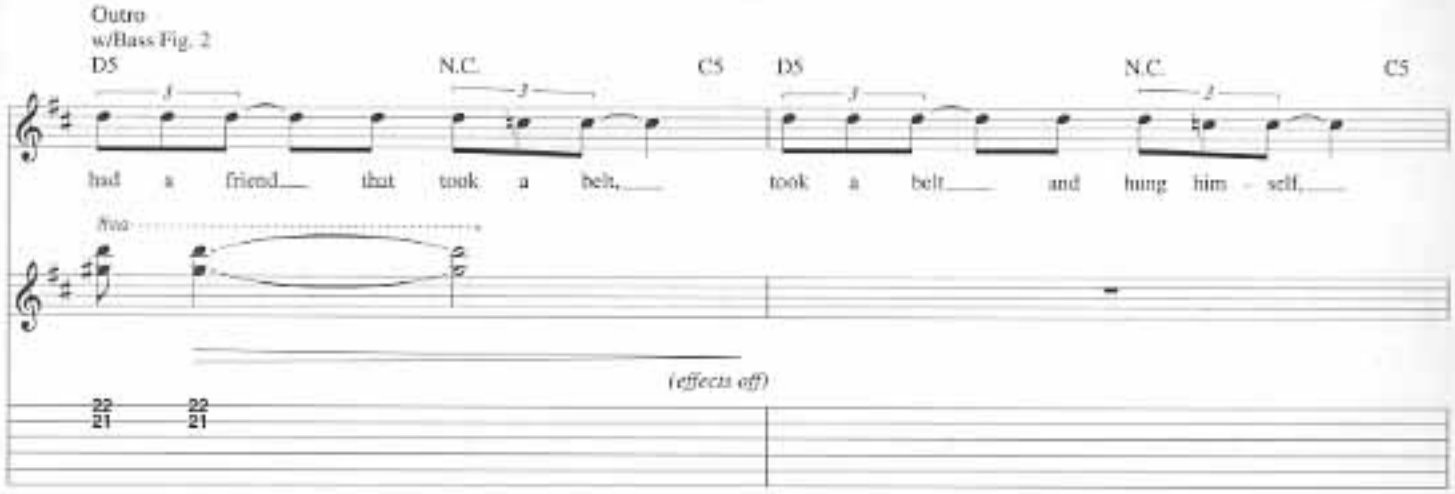


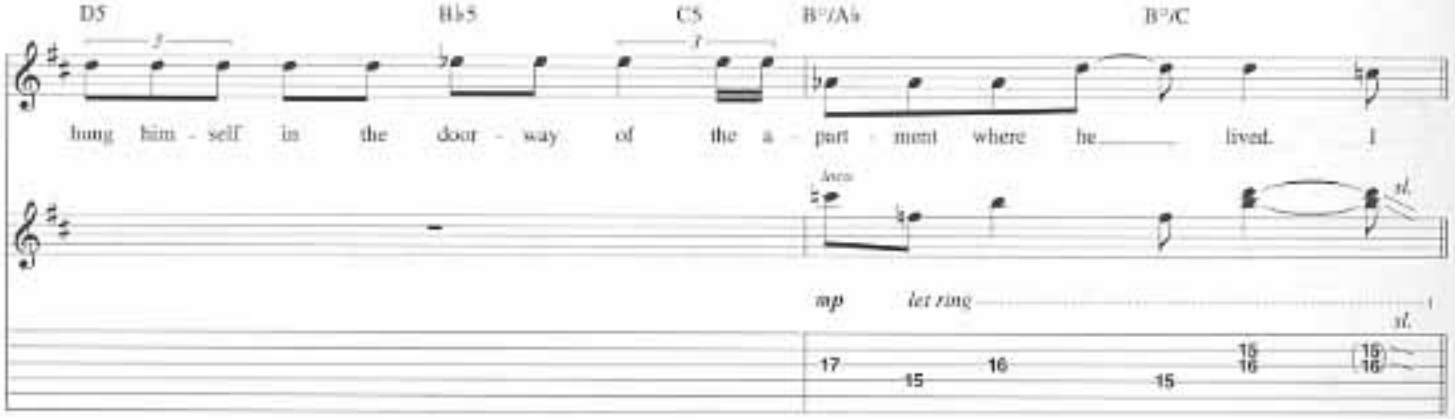


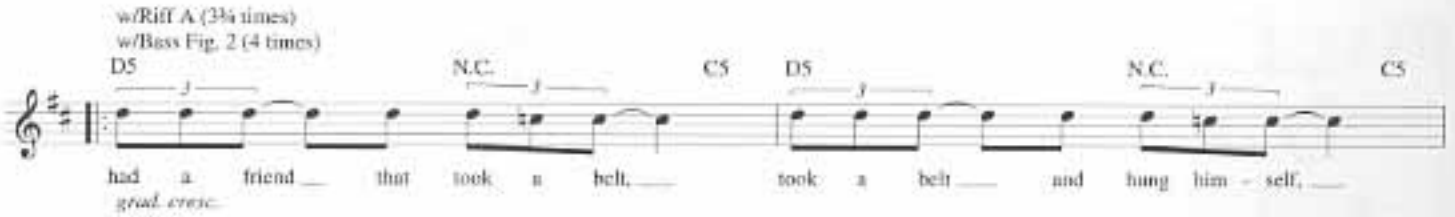

D5
Bb5
C5
B°/Ab
B°/C
hang him - self in the door - way of the a - part - ment where he lived. His
(end Rhy. Fig. 1)
let ring
(end Bass Fig. 2)
sl.
P.M.
let ring
w/* Rhy. Fig. 1 and * Bass Fig. 2
D5
N.C.
C5
D5
N.C.
C5
wom - an and his lit - tle bro came home from the gro - c'ry store
* 2nd time play 1st 3 bars only.
D5
N.C.
C5
1.
B°/Ab
B°/C
on - ly to find him dan - gling in the a - part - ment where he lived.
2.
Interlude
2nd–4th times substitute Fill 1
N.C.
B°/Ab
B°/C
part - ment where he lived.
Fill 1
let ring
f
f
whilst
sl.
* Include repeat on D.S.

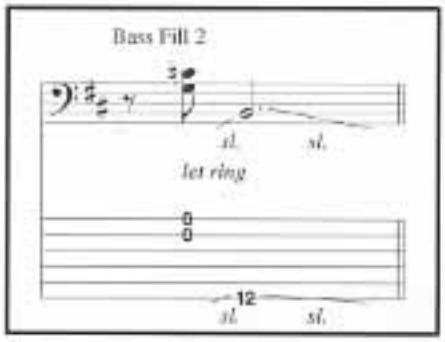

1.
2.
To Coda
D.S. (take 2nd ending) al Coda
Fill 2
sl.
(dist. off)
w/Fill 2
(Gtr. out)
Coda
D
E♭+
mf
let ring
H
Guitar solo
w/Bass Fig. 1 (3½ times)
N.C.
D5
C5
1/2
w/wah as filter & light delay
P
HP

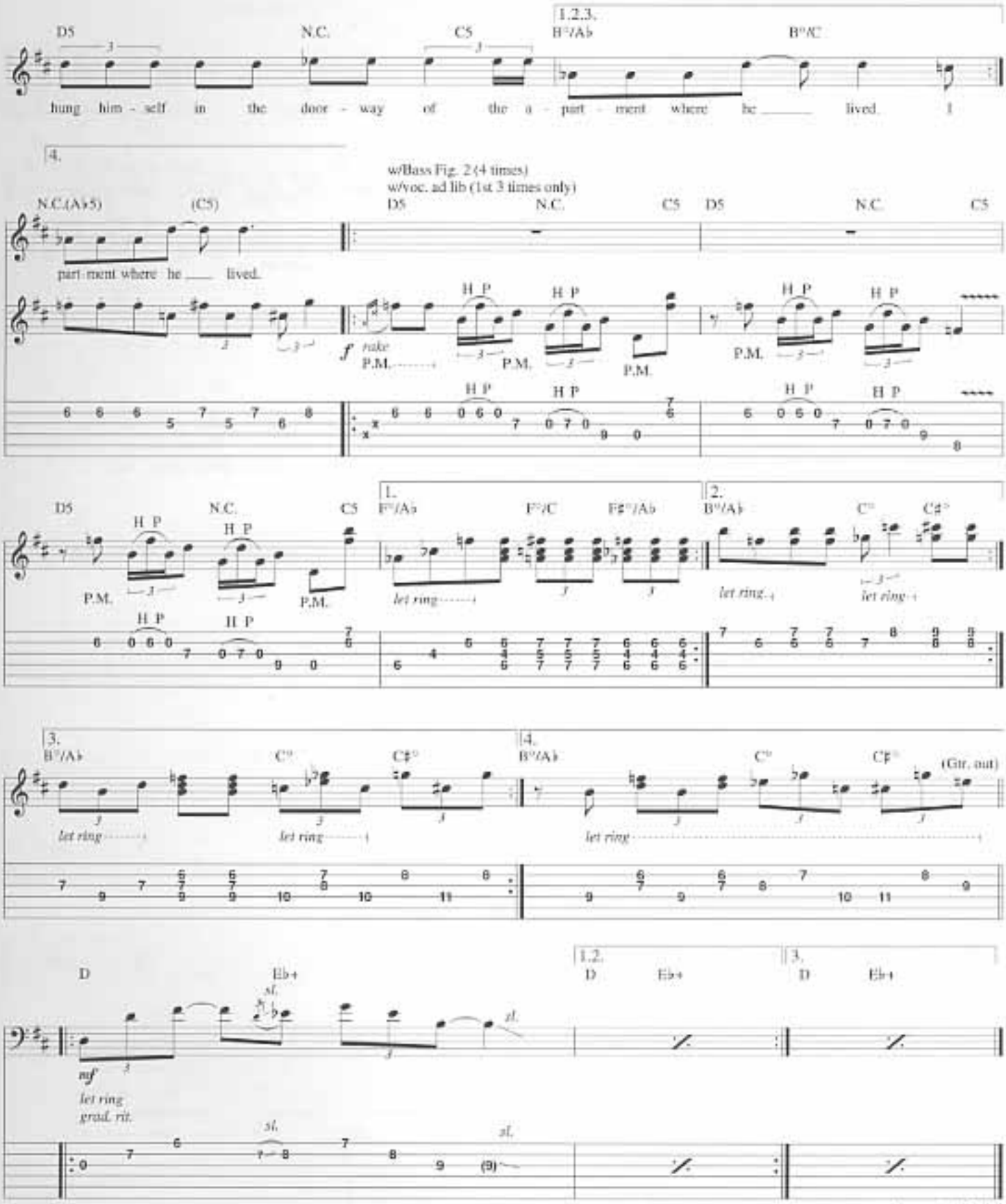

D5
N.C.
C5
D5
N.C.
C5
w/Bass Fill 2
8va
Full
Full
Full
Full


Outro
w/Bass Fig. 2
D5
N.C.
C5
D5
N.C.
C5
had a friend that took a belt, took a belt and hung him - self,
8va
(effects off)


D5
B♭5
C5
B°/A♭
B°/C
hung him - self in the door - way of the a - part - ment where he lived. I
mp
let ring


w/Riff A (3¾ times)
w/Bass Fig. 2 (4 times)
D5
N.C.
C5
D5
N.C.
C5
had a friend that took a belt, took a belt and hung him - self,
grad. cresc.


Bass Fill 2
let ring



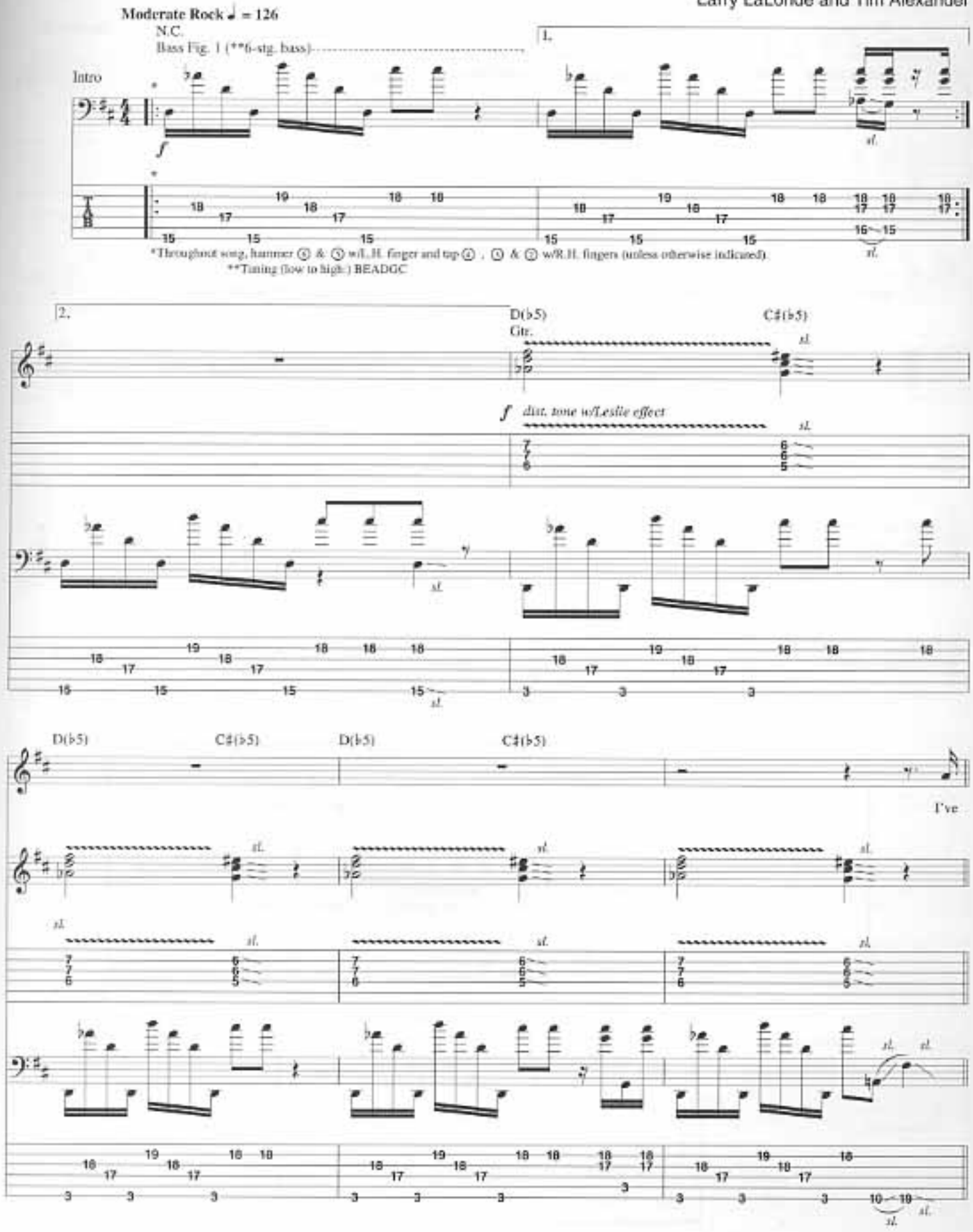
Additional Lyrics

2. I had a friend who shaved his head, put his Doctor Martins on
And drew such wondrous pictures in the apartment where he lived.
He praised my creativity, though he spoke sarcastically.
Oh, the conversations there in the apartment where he lived. *(To Interlude)*

3. I had a friend that took a belt, took a belt and hung himself,
Hung himself in the doorway of the apartment where he lived.
Rock, she thought him spiteful; Ler, he thought him pitiful;
Me, I've never been back to the apartment where he lived. *(To Interlude)*

DMV

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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1st-4th Verses
3rd time substitute Bass Fig. 5 (4 times)
D(♭5)

4th time Gtr. substitute Fill 1

been to hell. I spell it. spell it "D - M - V."

2,3,4. *See additional lyrics*

Rhy. Fig. 1

(end Rhy. Fig. 1)

*Bass Fig. 2

(end Bass Fig. 2)

*Play all gtr. and bass parts w/slight variations ad lib when repeated or recalled (throughout).

w/Rhy. Fig. 1 (3 times)
w/Bass Fig. 2 (2½ times)

An - y - one that's been there knows pre- cise - ly what I mean. Stood there and I've wait-ed and choked

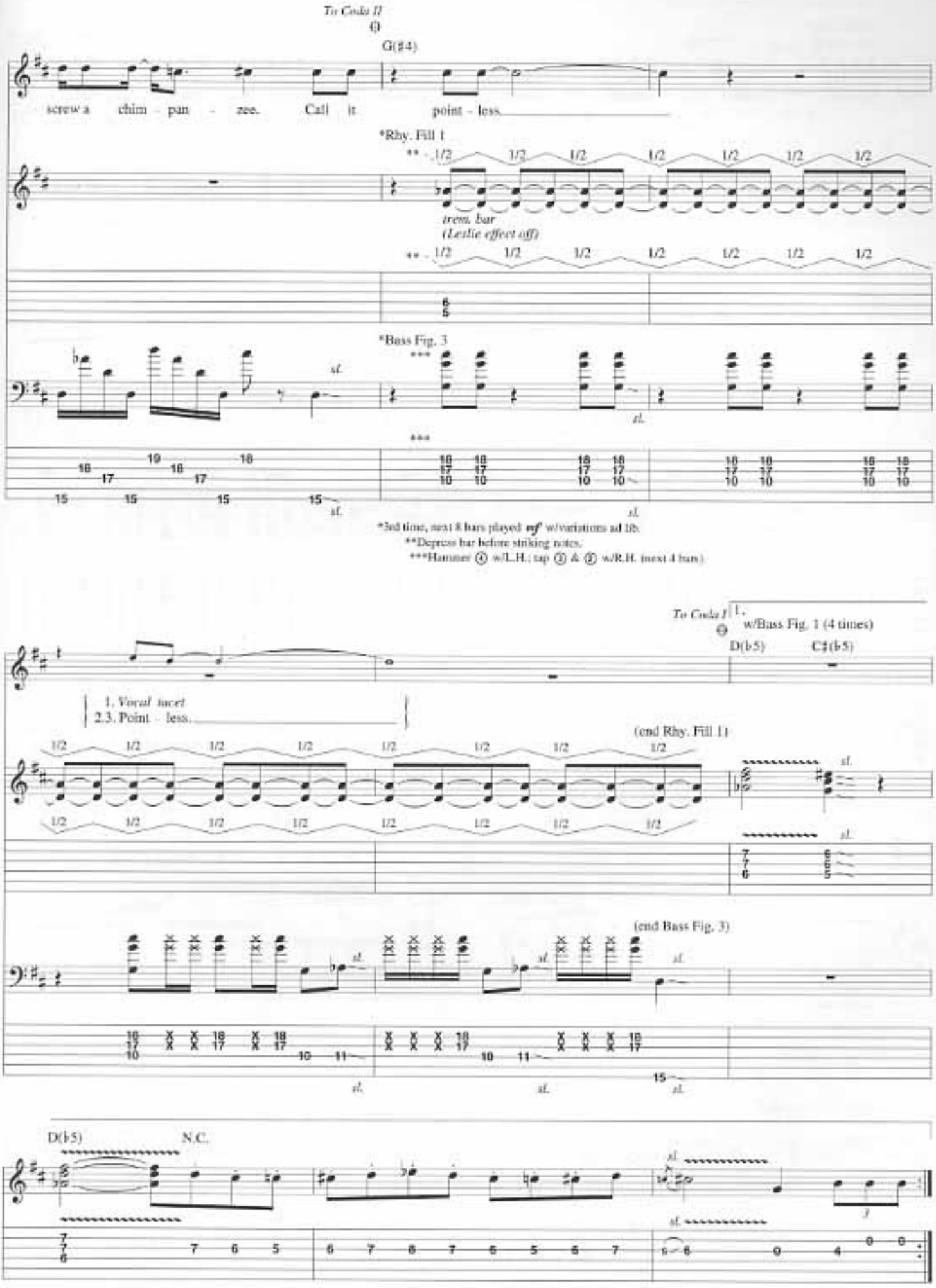
back the urge to scream. And if I had my druth - ers, I'd

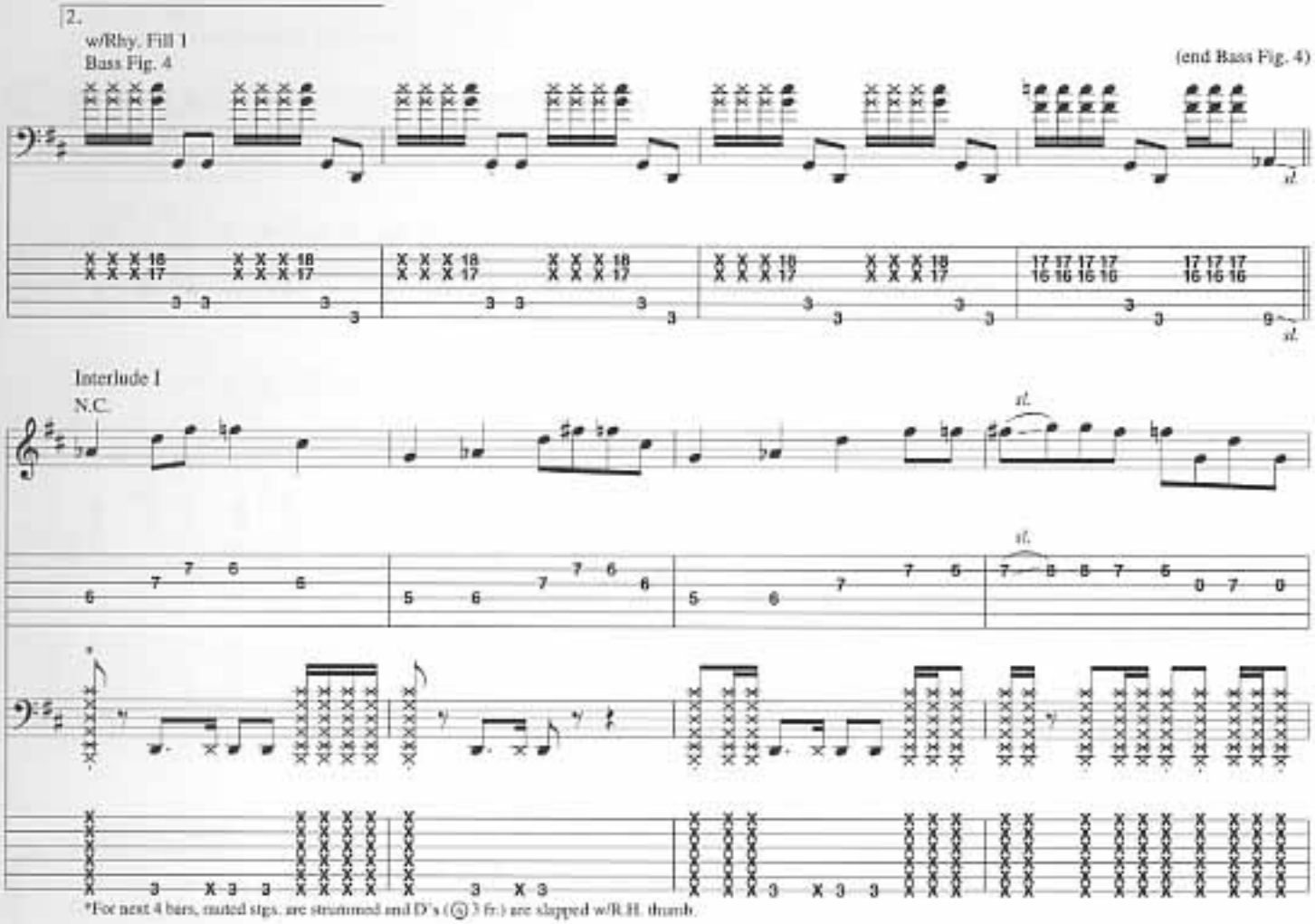
Bass Fig. 5

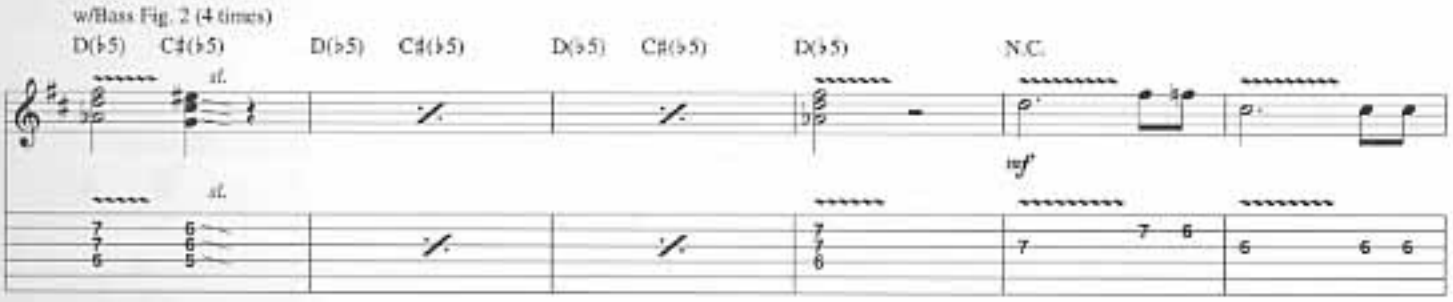
mf

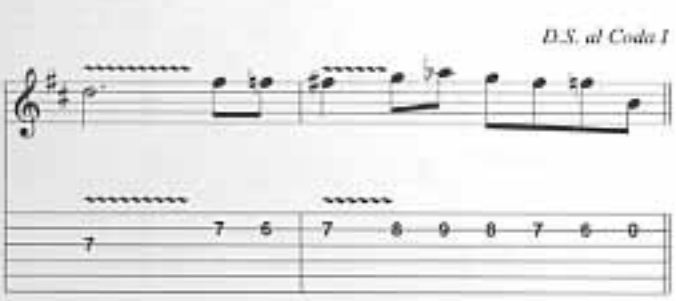
*Hammer ⑤ w/L.H.; tap muted stg. w/R.H.

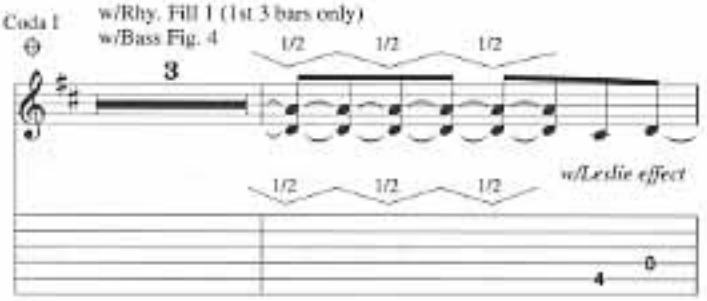
Fill 1

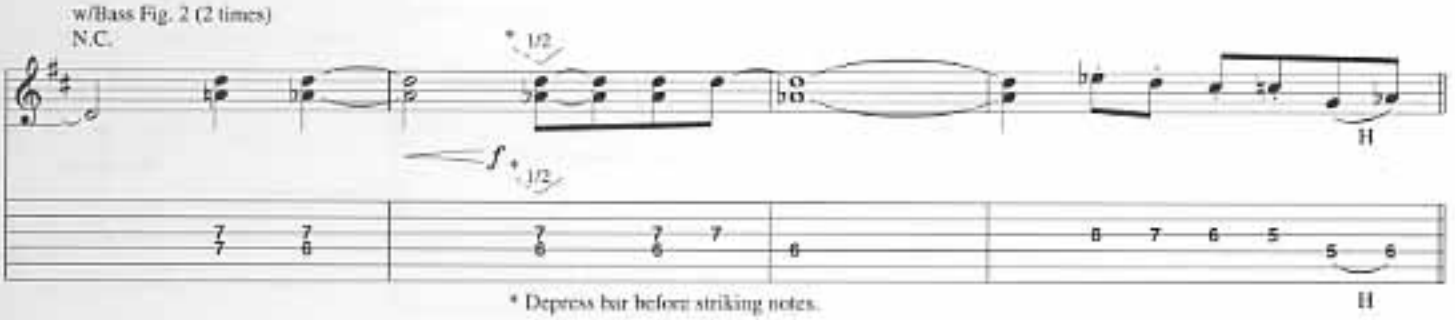

To Coda II
G(♯4)
screw a chim - pan - zee. Call it point - less.
*Rhy. Fill 1
trem. bar
(Leslie effect off)
*Bass Fig. 3
sl.
*3rd time, next 8 bars played mf w/variations ad lib.
**Depress bar before striking notes.
***Hammer ④ w/L.H.; tap ③ & ② w/R.H. (next 4 bars).
To Coda I
1.
w/Bass Fig. 1 (4 times)
D(♭5)
C♯(♭5)
1. Vocal tacet
2.3. Point - less.
(end Rhy. Fill 1)
(end Bass Fig. 3)
D(♭5)
N.C.

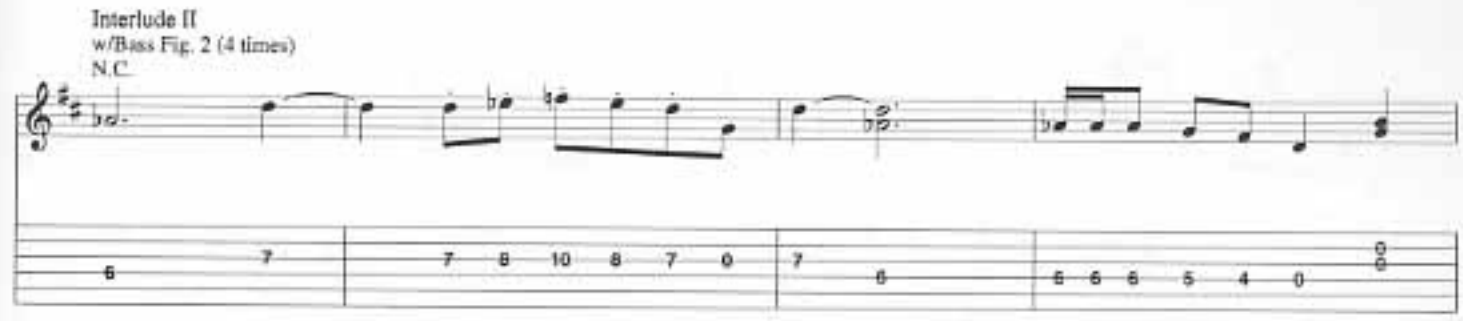

2.
w/Rhy. Fill 1
Bass Fig. 4
(end Bass Fig. 4)
sl.
Interlude I
N.C.
*For next 4 bars, muted stgs. are strummed and D's (@ 3 fr.) are slapped w/R.H. thumb.

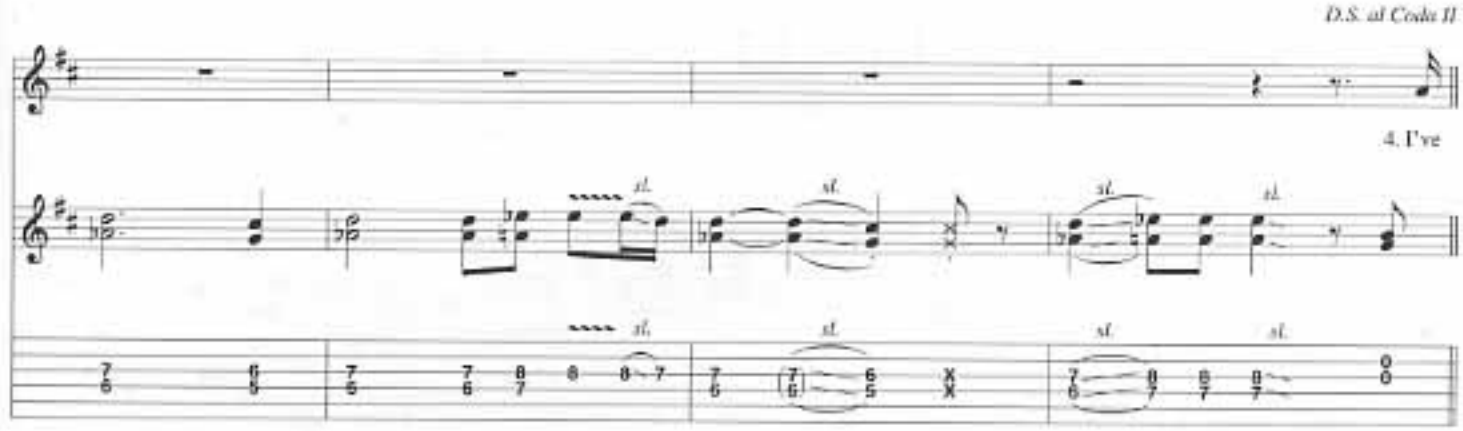

w/Bass Fig. 2 (4 times)
D(♭5)
C♯(♭5)
D(♭5)
C♯(♭5)
D(♭5)
C♯(♭5)
D(♭5)
N.C.
sl.
mf

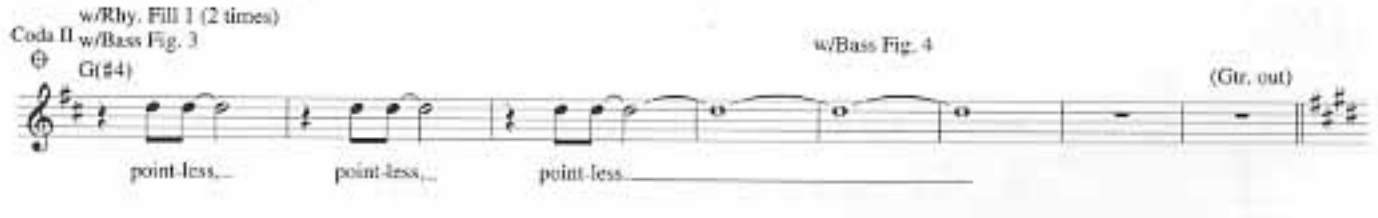

D.S. al Coda I

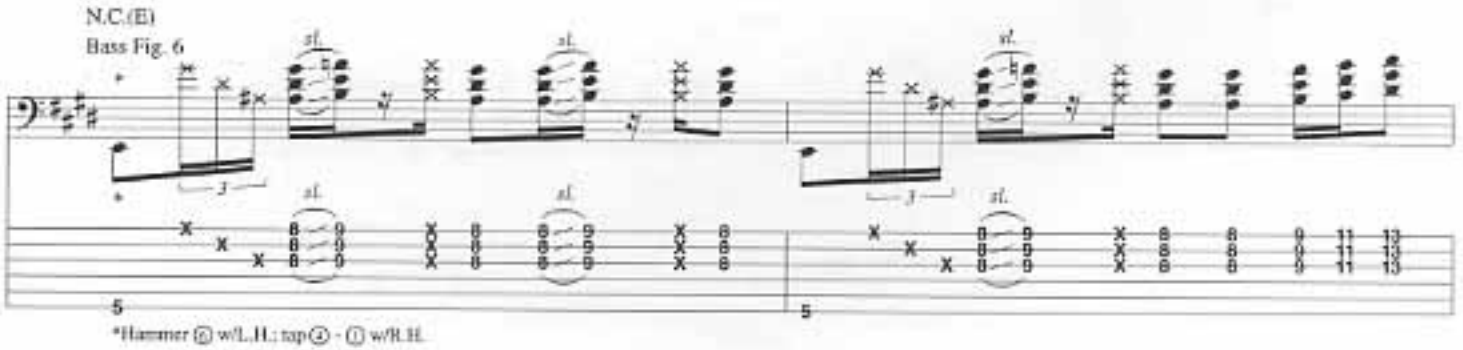

Coda I
w/Rhy. Fill 1 (1st 3 bars only)
w/Bass Fig. 4
1/2
w/Leslie effect

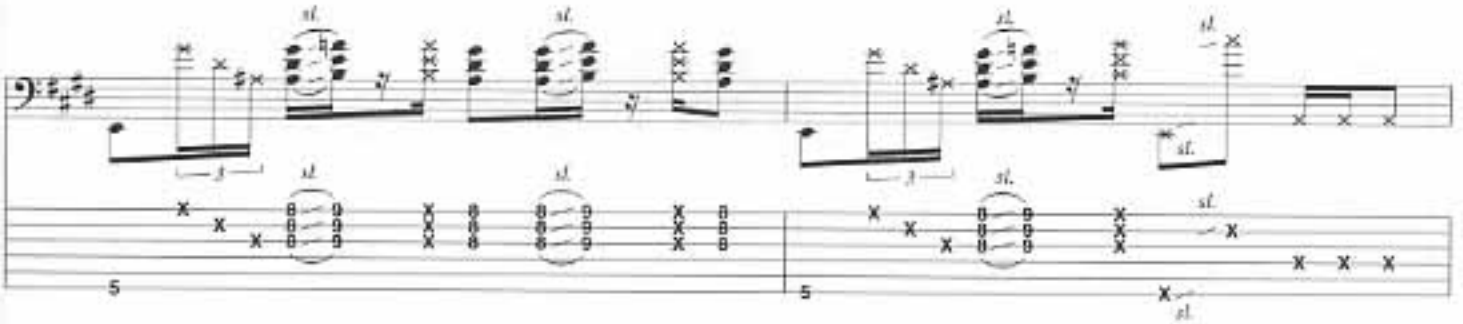

w/Bass Fig. 2 (2 times)
N.C.
1/2
f
H
* Depress bar before striking notes.


Interlude II
w/Bass Fig. 2 (4 times)
N.C.

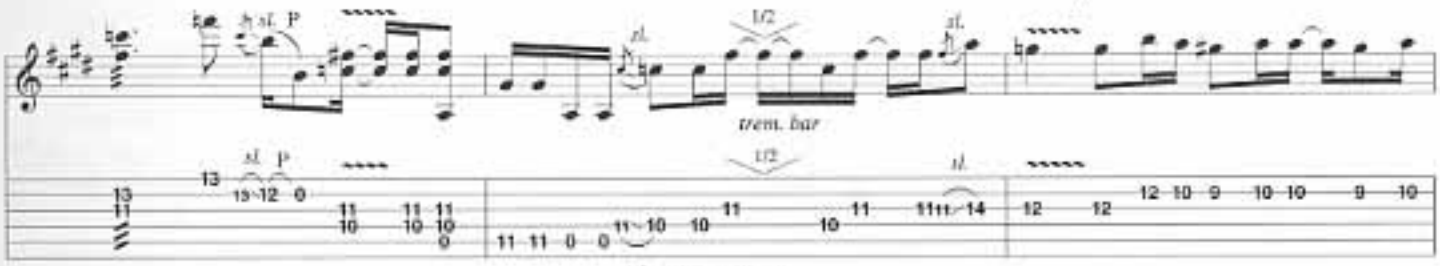

D.S. al Coda II
4. I've
sl.


Coda II
w/Rhy. Fill 1 (2 times)
w/Bass Fig. 3
G(#4)
w/Bass Fig. 4
(Gtr. out)
point-less,...
point-less,...
point-less

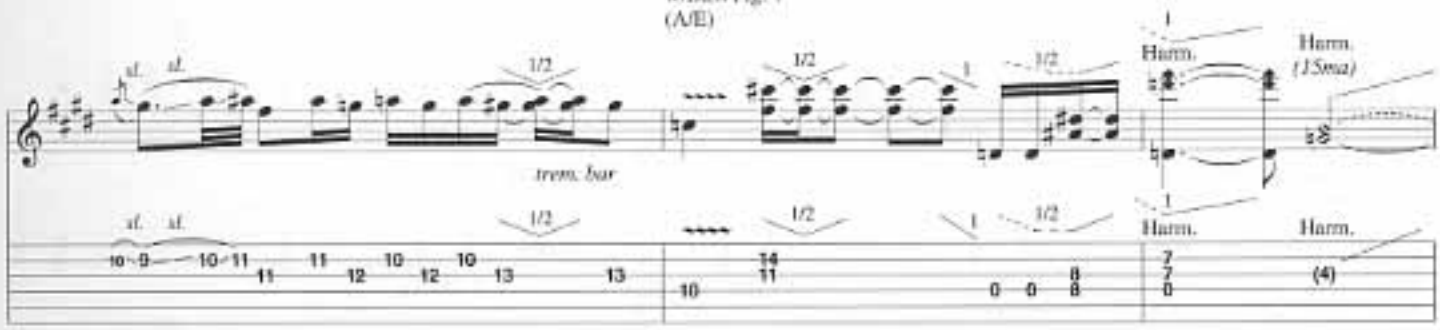

N.C.(E)
Bass Fig. 6
sl.
*Hammer ⓪ w/L.H.; tap ④ - ① w/R.H.

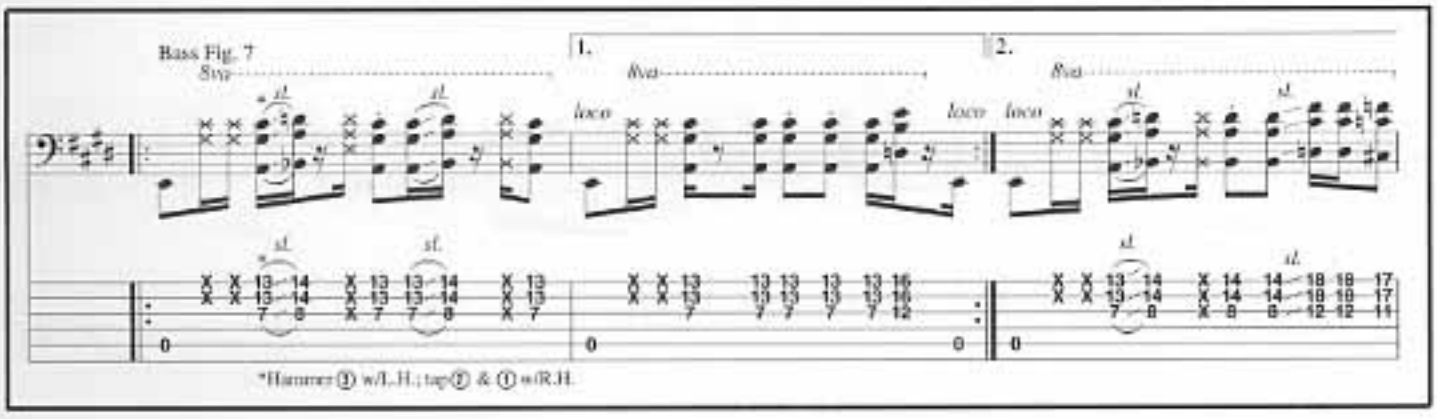

sl.

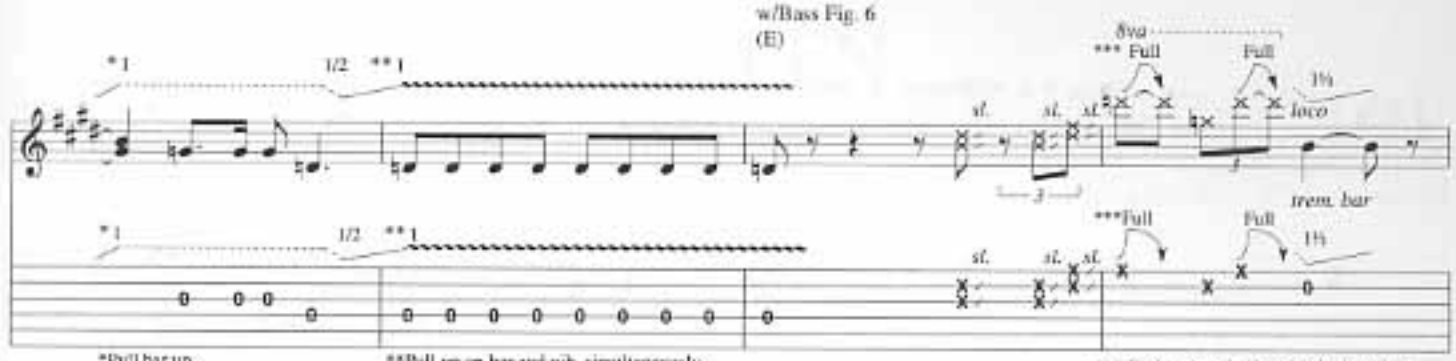
Outro solo
w/Bass Fig. 6
N.C.(E)

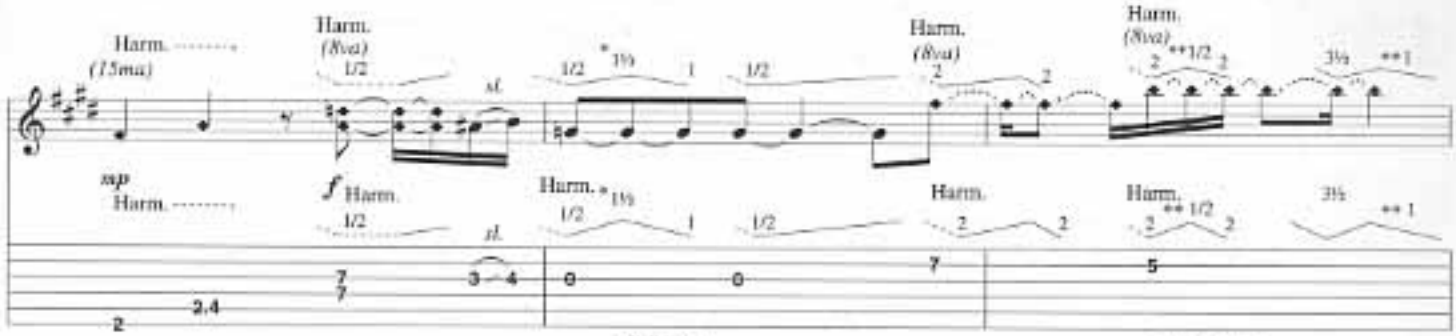


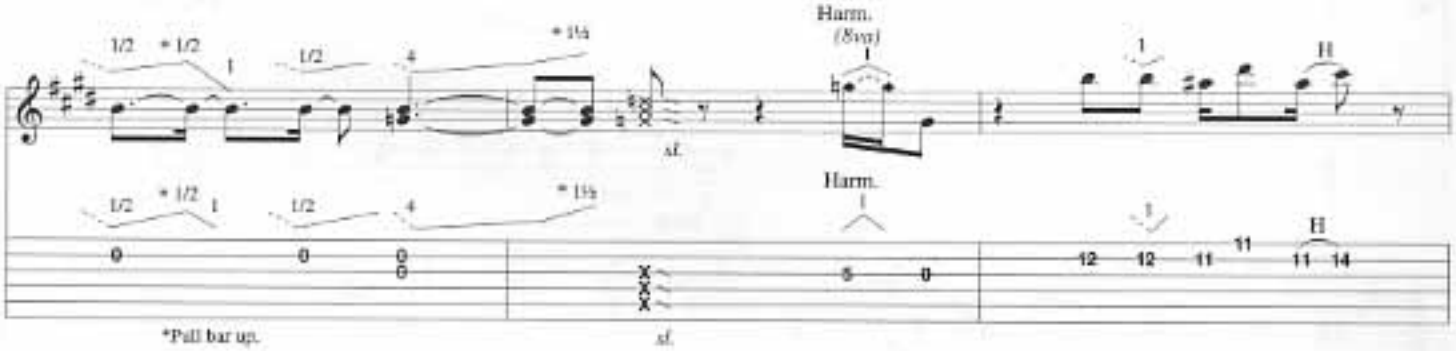
w/Bass Fig. 7
(A/E)

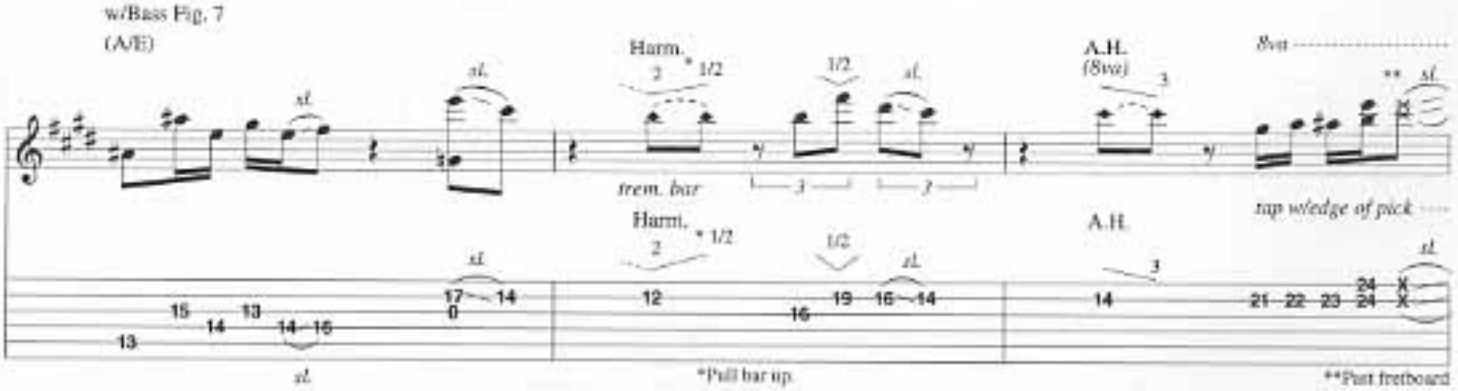


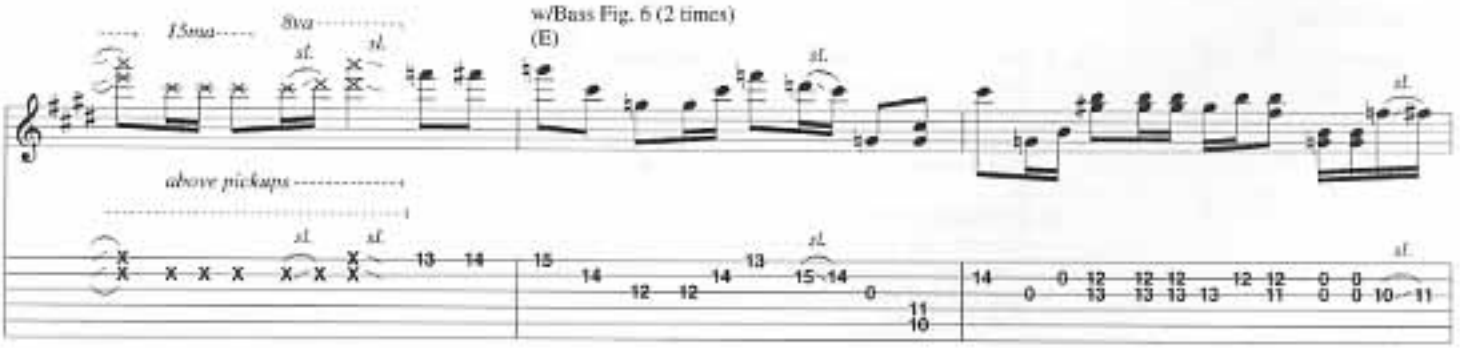


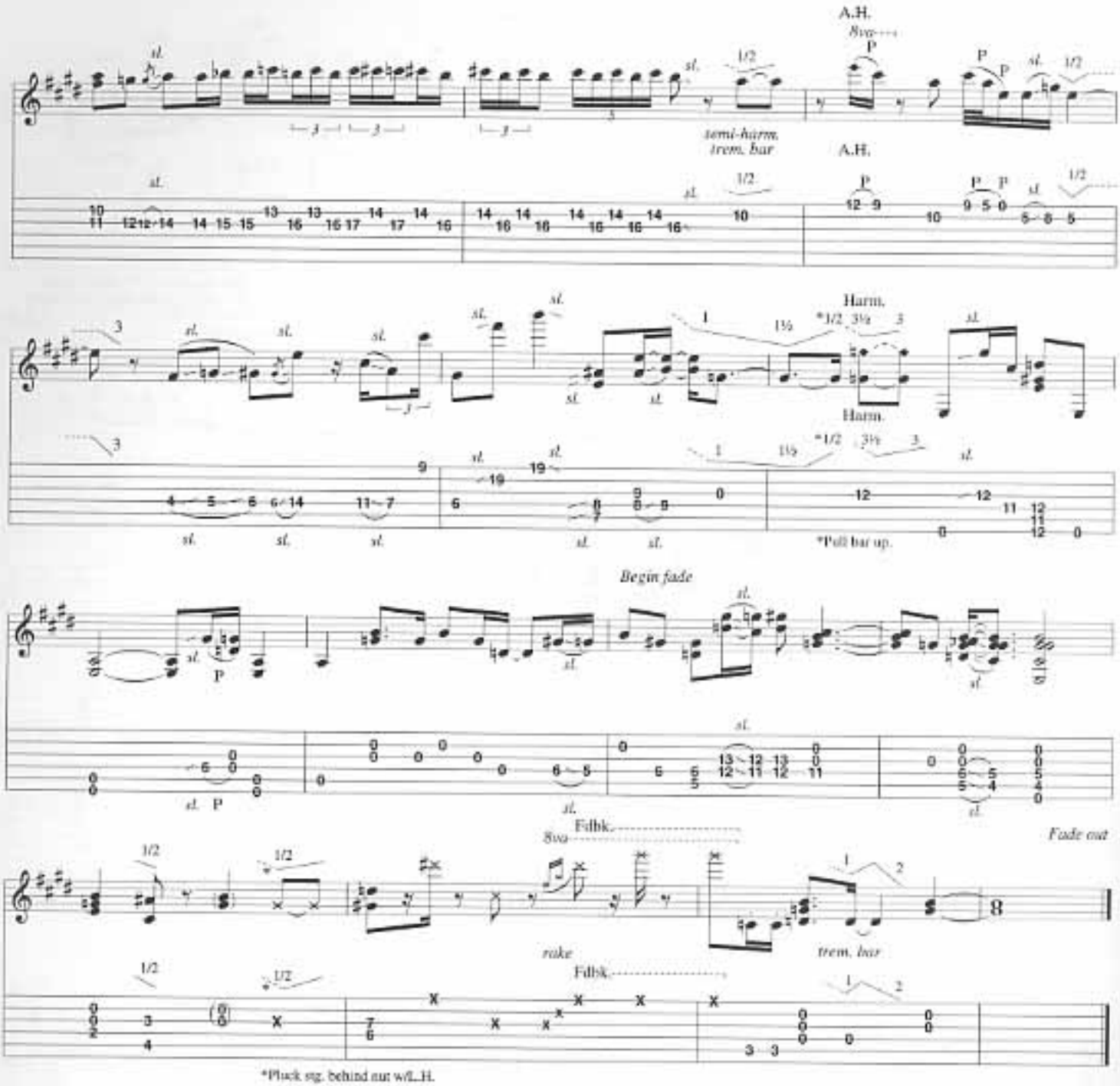

w/Bass Fig. 6
(E)
8va
*** Full
Full
loco
trem. bar
*Pull bar up.
**Pull up on bar and vib. simultaneously.
*** Pitches sounded by "fretting" against neck pickup, pushing down on string to simulate bending.


Harm.
(15ma)
Harm.
(8va)
tap
f
*Pull bar up.
**Pull bar up.


Harm.
(8va)
H
*Pull bar up.


w/Bass Fig. 7
(A/E)
Harm.
trem. bar
A.H.
(8va)
8va
tap w/edge of pick
*Pull bar up.
**Past fretboard


w/Bass Fig. 6 (2 times)
(E)
15ma
8va
above pickups



Additional Lyrics

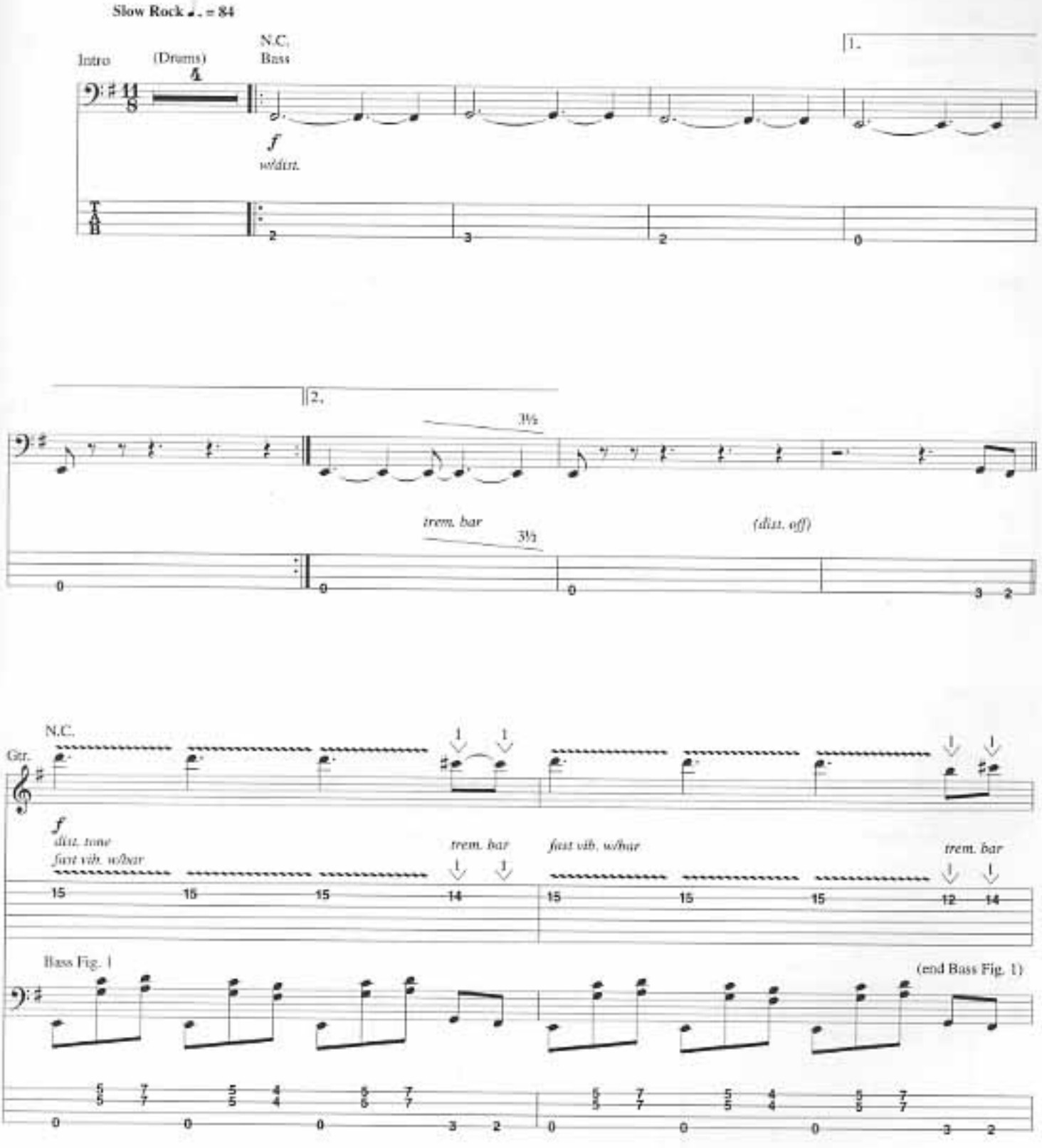
2. When I need relief, I spell it "THC."
   Perhaps you may know vaguely what I mean.
   I sit back and smoke away huge chunks of memory.
   As I slowly inflict upon myself a full labotomy.
   Call it pointless, pointless. *(To Interlude I)*

3. Barbecues, tea kettles, gobs of axle grease.
   There comes a time for every man to sail the seas of cheese.
   Now life's a bowl of bagel dogs, but there are unpleasantries:
   Cold toilet seats, dentist chairs and trips to DMV.
   Call it pointless, pointless. *(To Interlude II)*

4. I've been to hell. I spell it, I spell it "DMV."
   Anyone that's been there knows precisely what I mean.
   I've stood in line and waited near an hour and fifteen.
   And if I had my druthers, I'd screw that chimpanzee.
   Call it pointless, *etc.*

ELEVEN

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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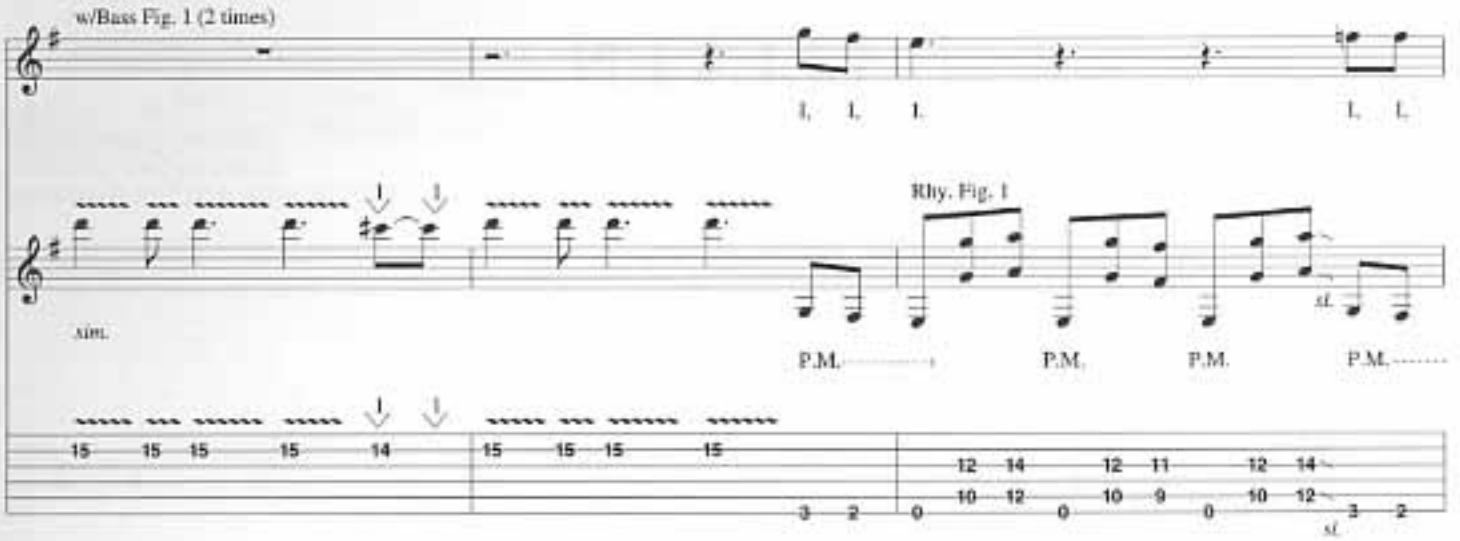
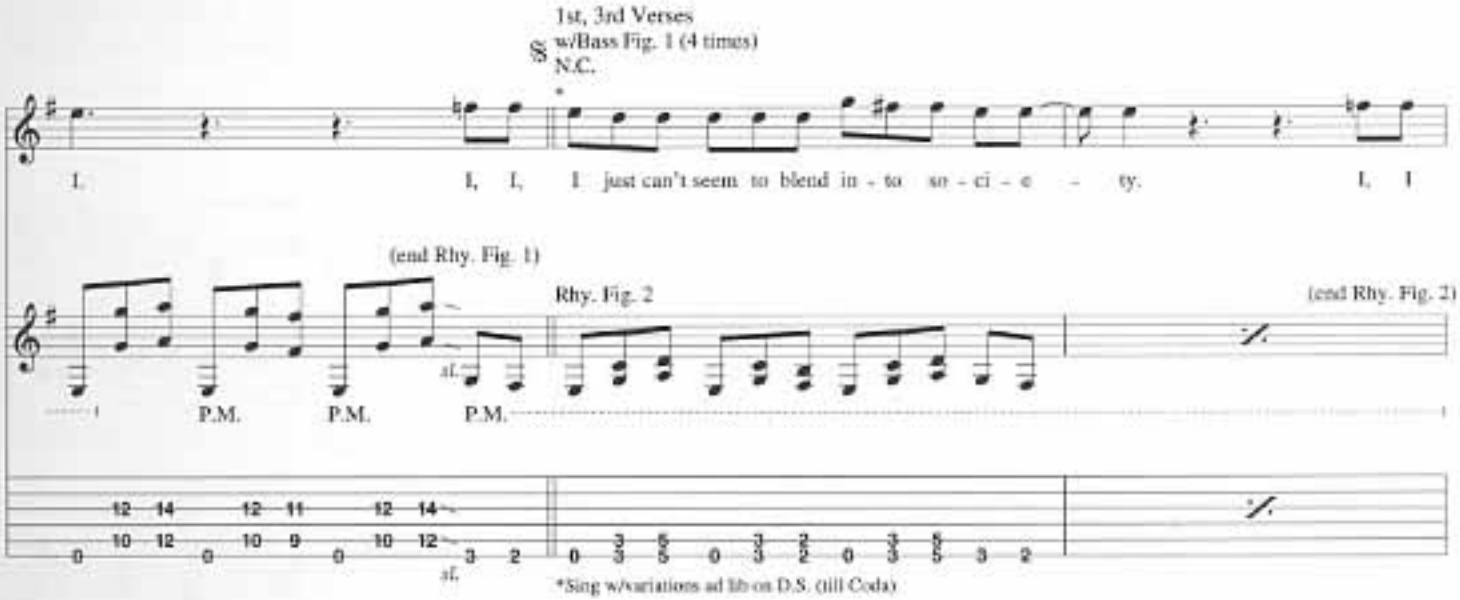
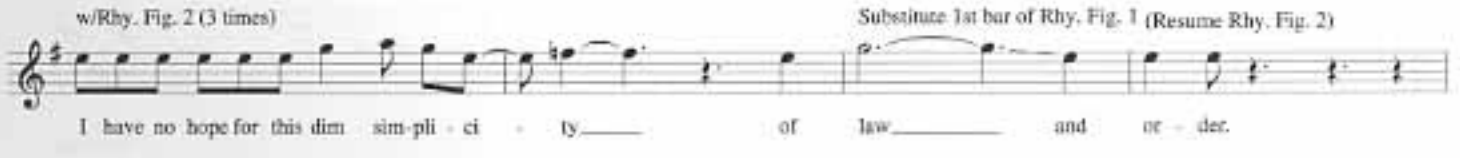
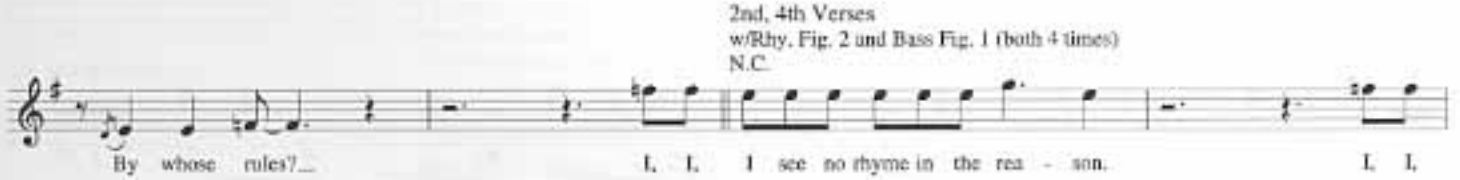
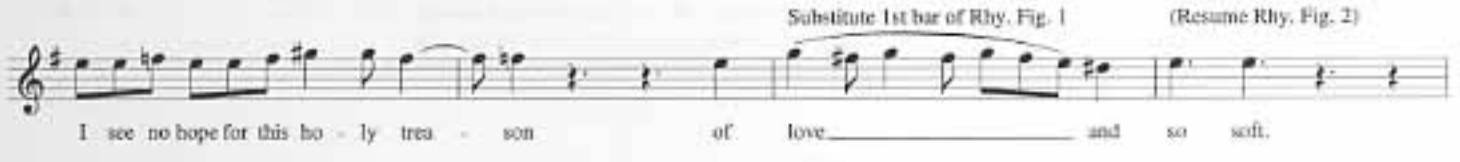

w/Bass Fig. 1 (2 times)
I, I, I
I, I,
Rhy. Fig. 1
sim.
P.M.
P.M.
P.M.
P.M.
sl.
15 15 15 15 14 15 15 15 15
12 14 12 11 12 14
10 12 10 9 10 12
3 2 0 0 0 3 2


1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.
I. I, I, I just can't seem to blend in - to so - ci - e - ty. I, I
(end Rhy. Fig. 1)
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.
P.M.
P.M.
sl.
12 14 12 11 12 14
10 12 10 9 10 12
0 0 0 3 2
3 5 3 2 3 5
0 3 5 0 3 2 0 3 5 3 2
*Sing w/variations ad lib on D.S. (till Coda)


w/Rhy. Fig. 2 (3 times)
Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I have no hope for this dim sim-pli - ci - ty of law and or - der.


2nd, 4th Verses
w/Rhy. Fig. 2 and Bass Fig. 1 (both 4 times)
N.C.
By whose rules?... I, I, I see no rhyme in the rea - son. I, I,


Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I see no hope for this ho - ly trea - son of love and so soft.

(Gtr. out)

Chorus
w/Bass Fill 1
N.C.(C5)
*

By whose stan - dards?

{By whose stan - dards?
By my stan - dards.}

They tell me, they tell me, they tell me.

*Sing harmony 2nd time only (next 3 bars).

w/Rhy. Fig. 1 and Bass Fig. 1
N.C.

I. I. I.

w/Fill 1 and Bass Fill 2
(C5)

They tell me, they tell me, they tell me, they tell me.

w/Rhy. Fig. 2 and Bass Fig. 1 (both 2 times)
N.C.

Who_____ are____ they?____ Who is_____ they?_____

To Coda

Guitar solo
w/Bass Fig. 1 (4 times)
N.C.

sl.

w/wah as filter

14 14 14 14 12 14 14 11 12 11 12 11 14 12 14 12 15

sl.

P P *sl.* *sl.*

14 12 15 12 12 P P *sl.* 16 15 14 12 14 12 12 (12) 7 9 9 7 7

sl.

Bass Fill 1

sl.

3 3

sl.

Fill 1

sl.

17 (17)
15 (15)

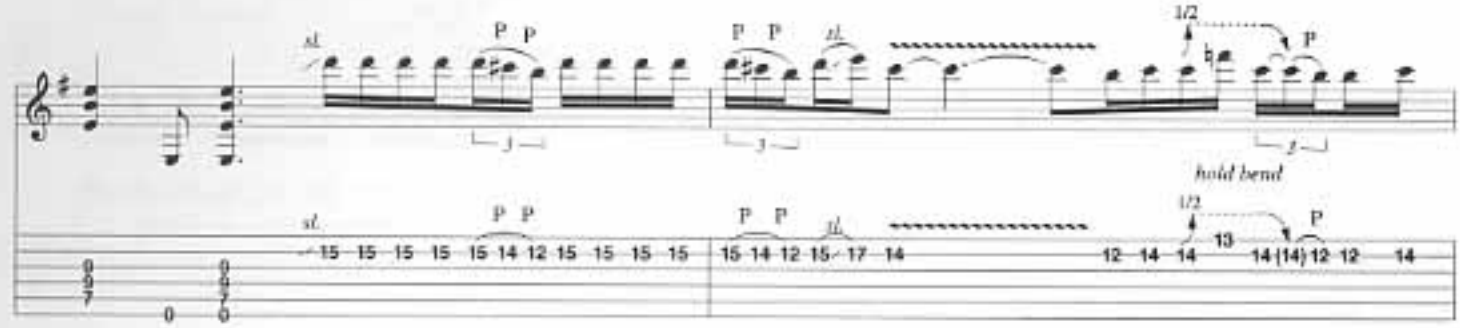
*Vol. swell *sl.*

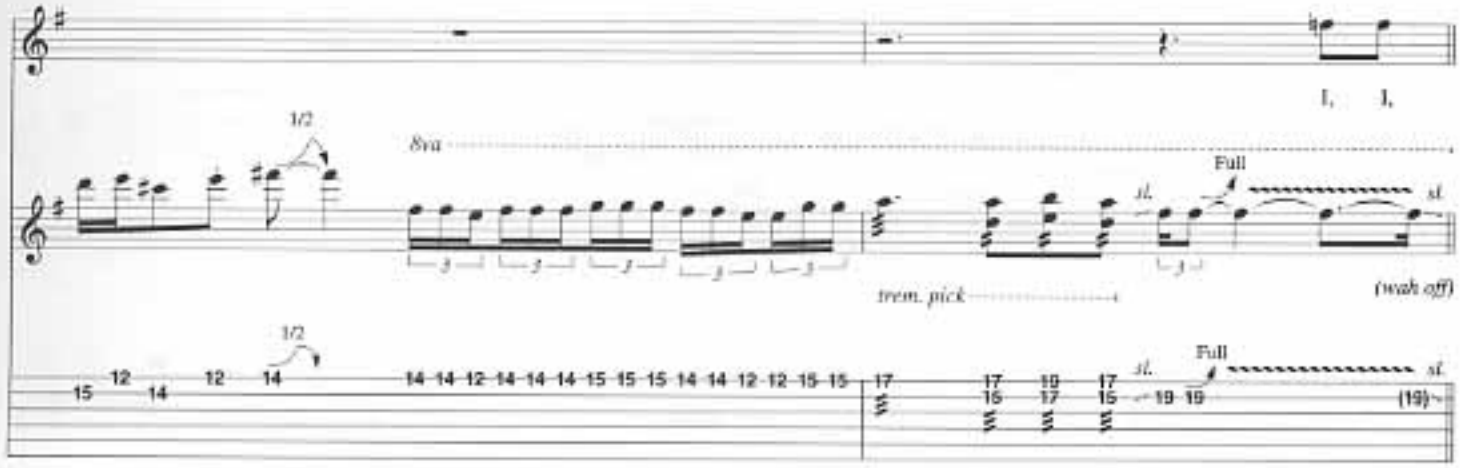
Bass Fill 2

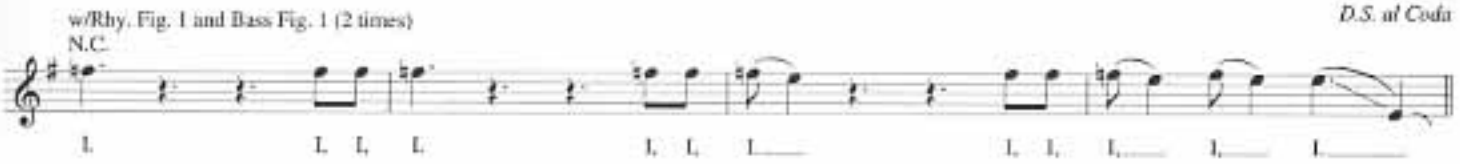
sl.

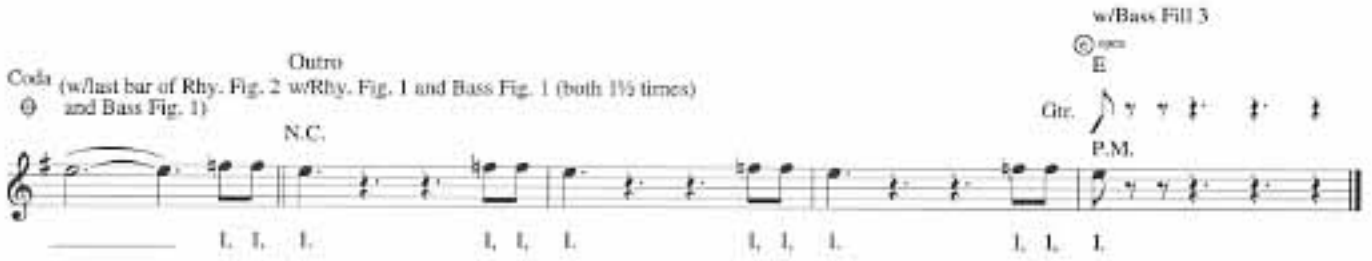
3 3 0

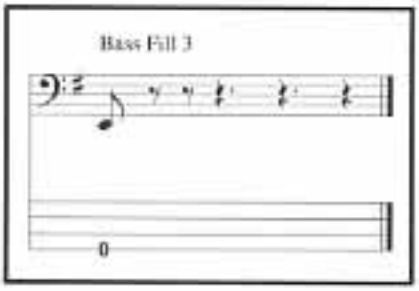
sl.


sl.
P P
1/2
hold bend


1/2
8va
Full
sl.
trem. pick
(wah off)

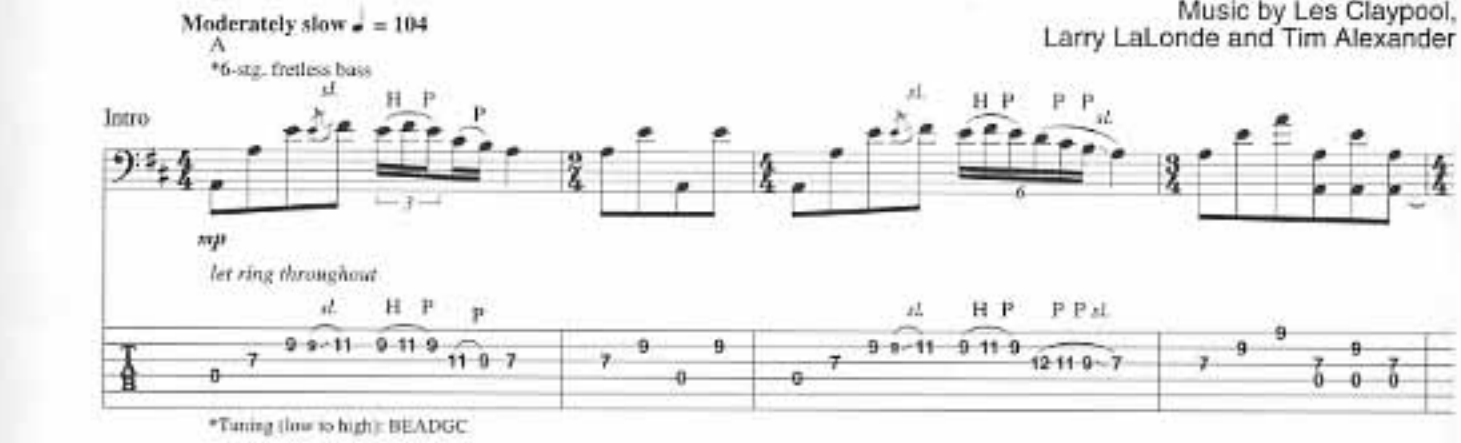

w/Rhy. Fig. 1 and Bass Fig. 1 (2 times)
N.C.
D.S. al Coda

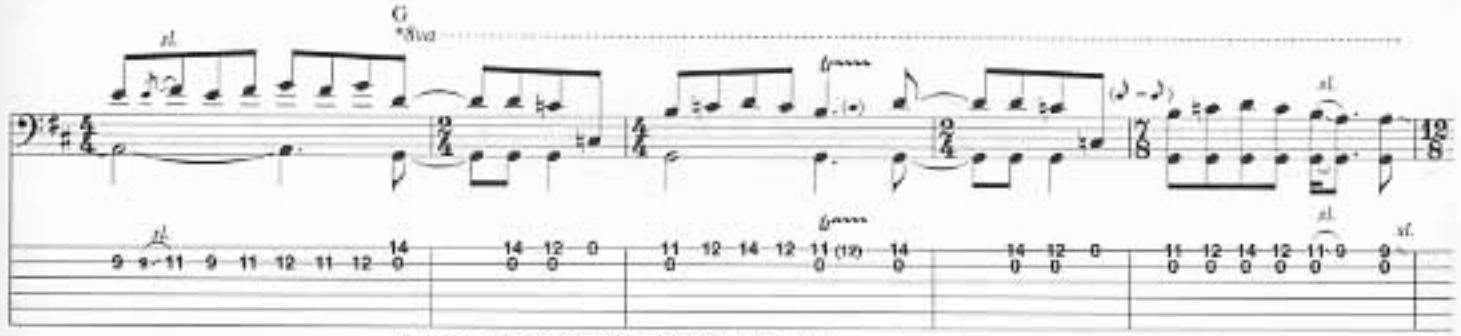

Coda
(w/last bar of Rhy. Fig. 2 and Bass Fig. 1)
Outro
w/Rhy. Fig. 1 and Bass Fig. 1 (both 1½ times)
N.C.
w/Bass Fill 3
E
Gtr.
P.M.

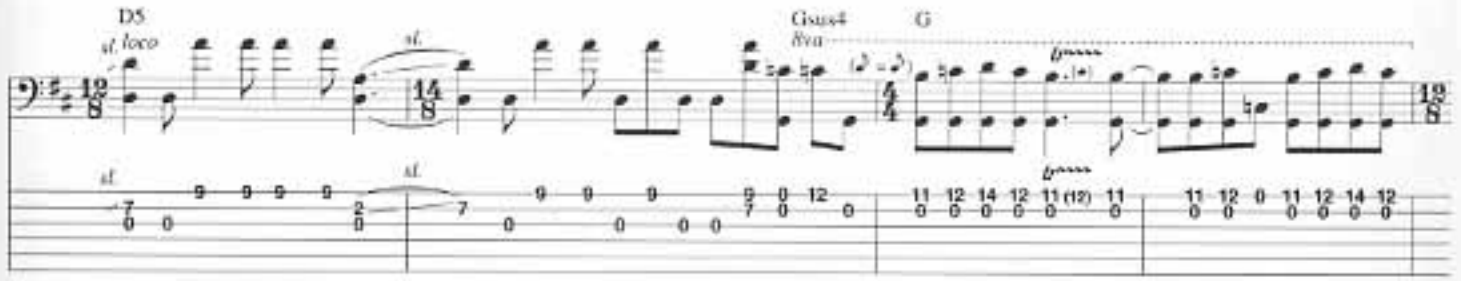

Bass Fill 3

FISH ON

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander







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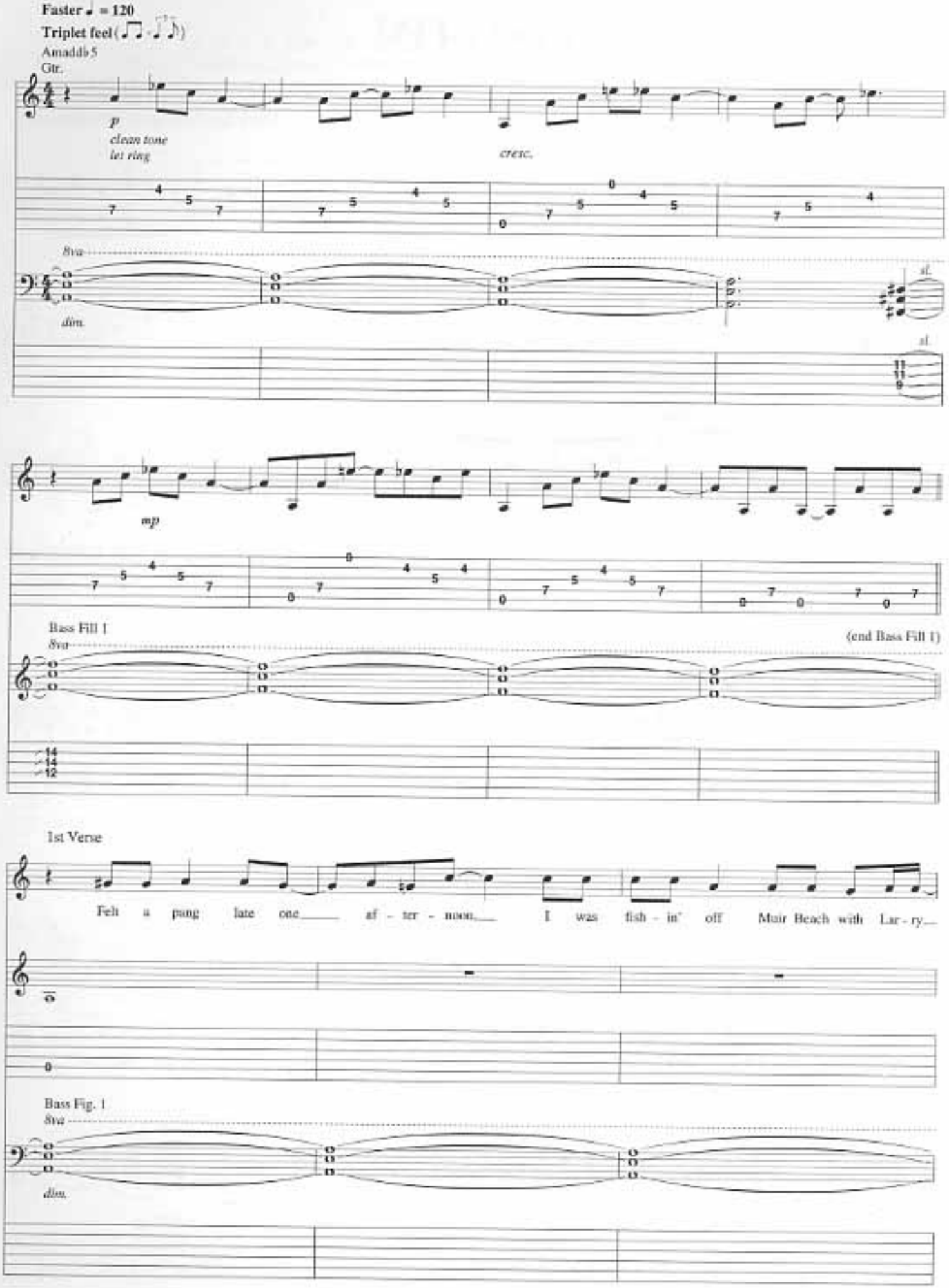
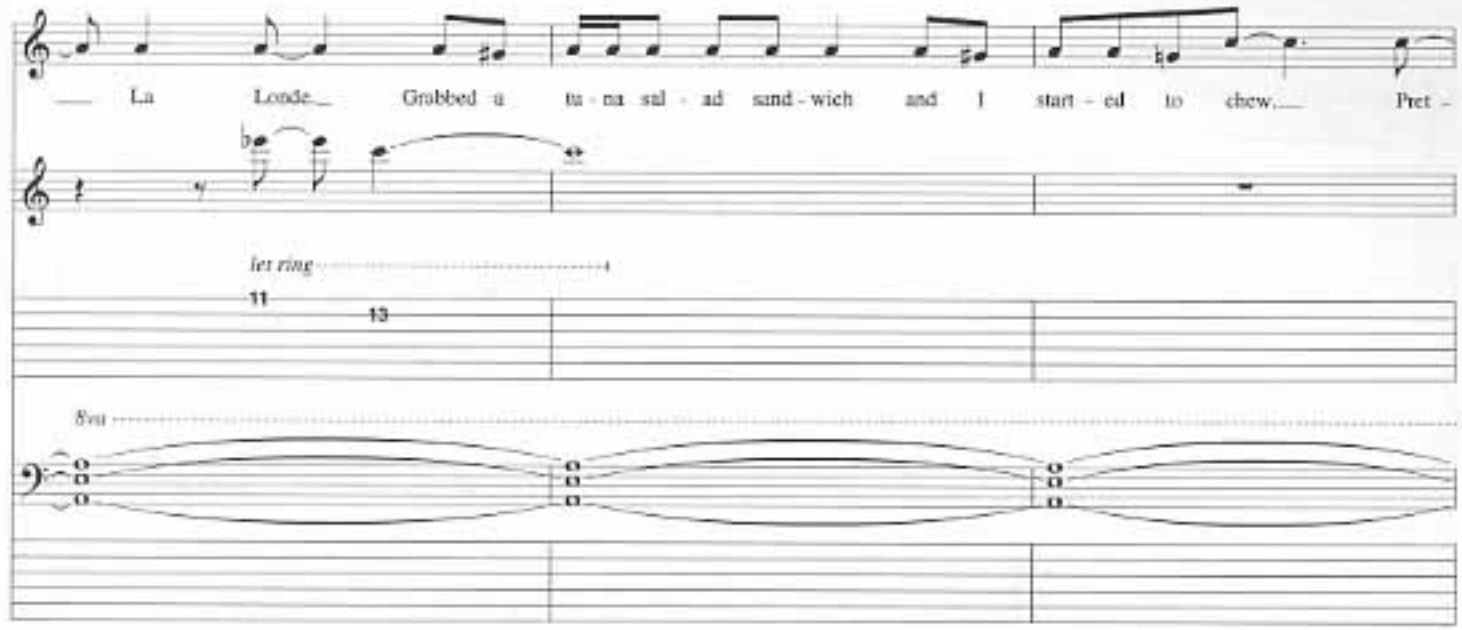
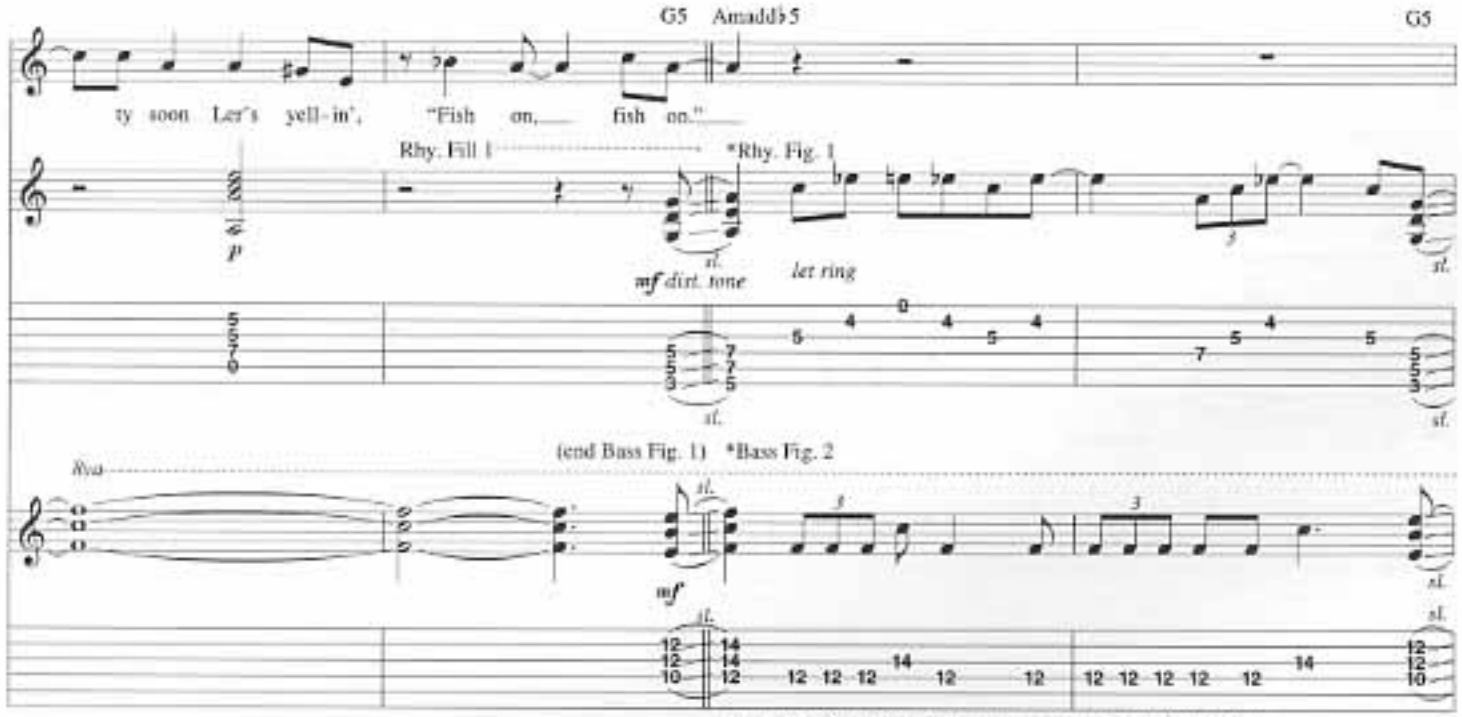
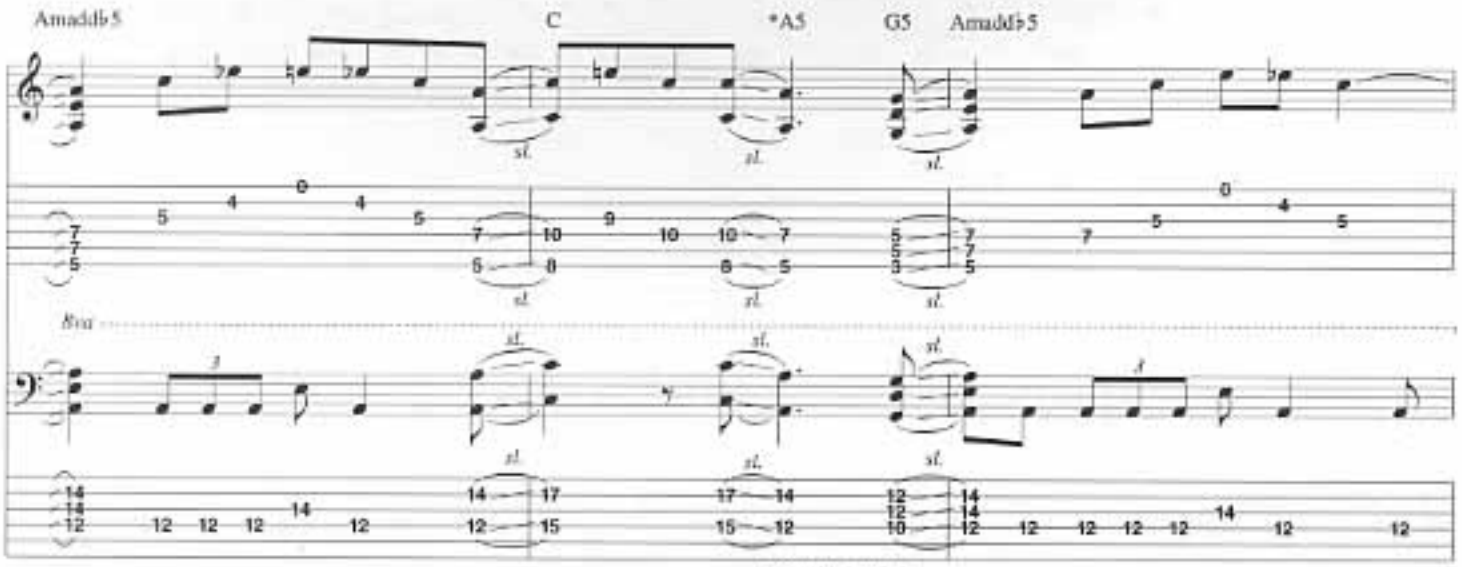

Faster ♩ = 120
Triplet feel
Amadd♭5
Gtr.
p
clean tone
let ring
cresc.
8va
dim.
sl.
mp
Bass Fill 1
(end Bass Fill 1)
1st Verse
Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry,
Bass Fig. 1
dim.

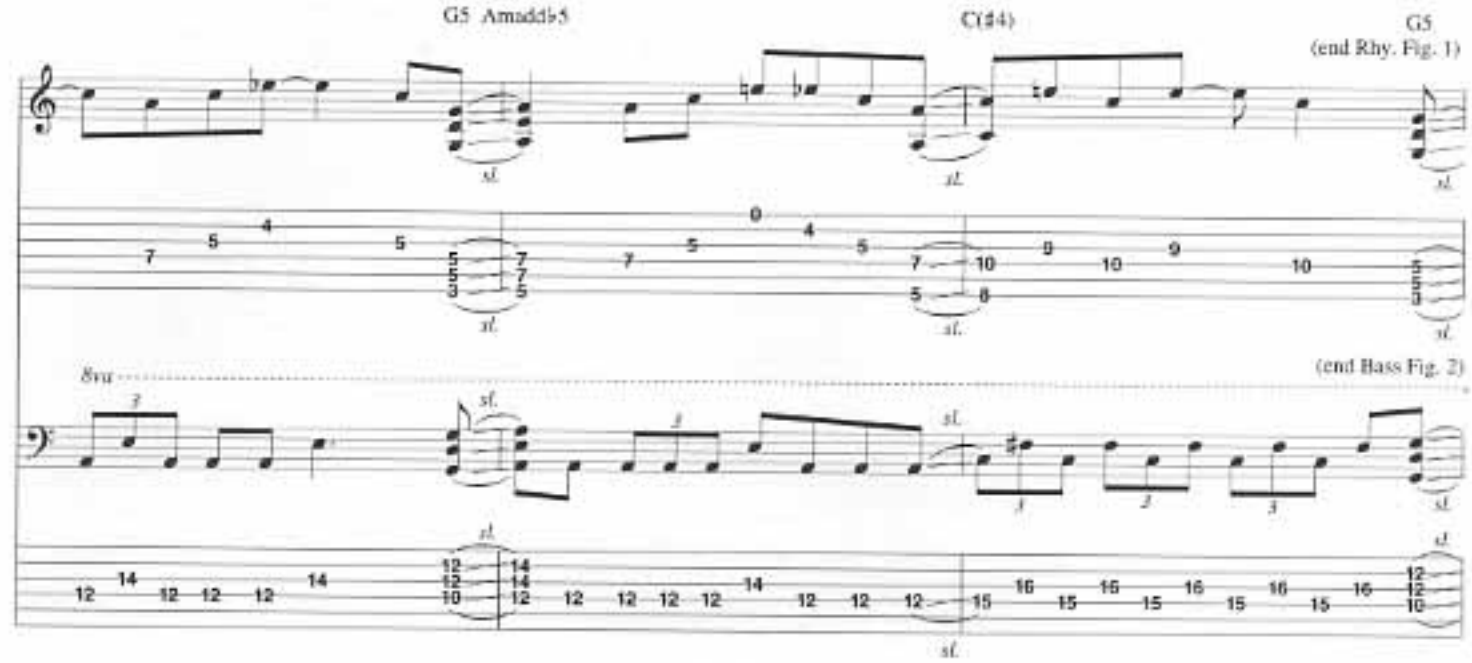


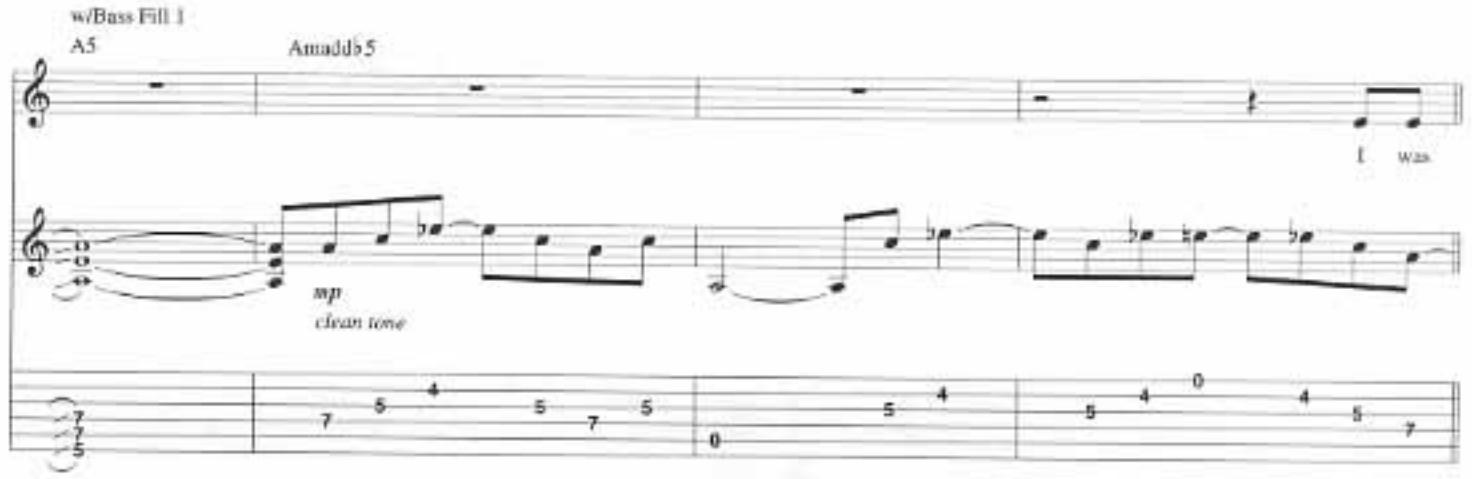


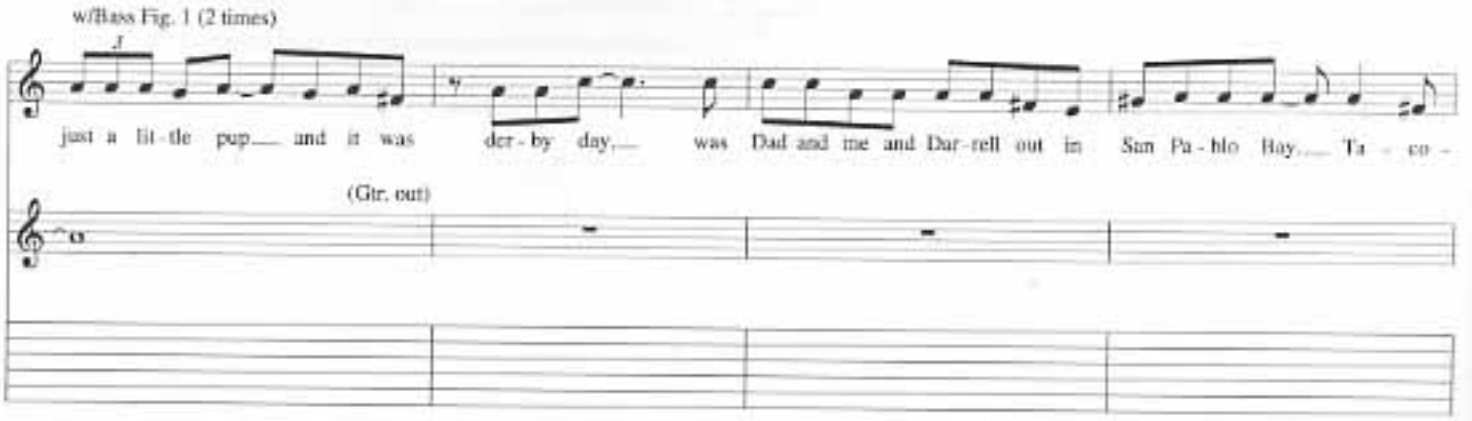
*Play w/slight variations ad lib when repeated or recalled (throughout).

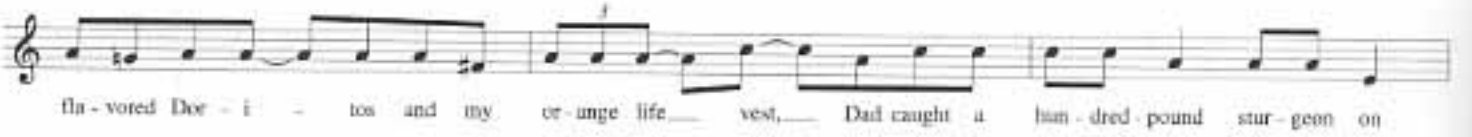


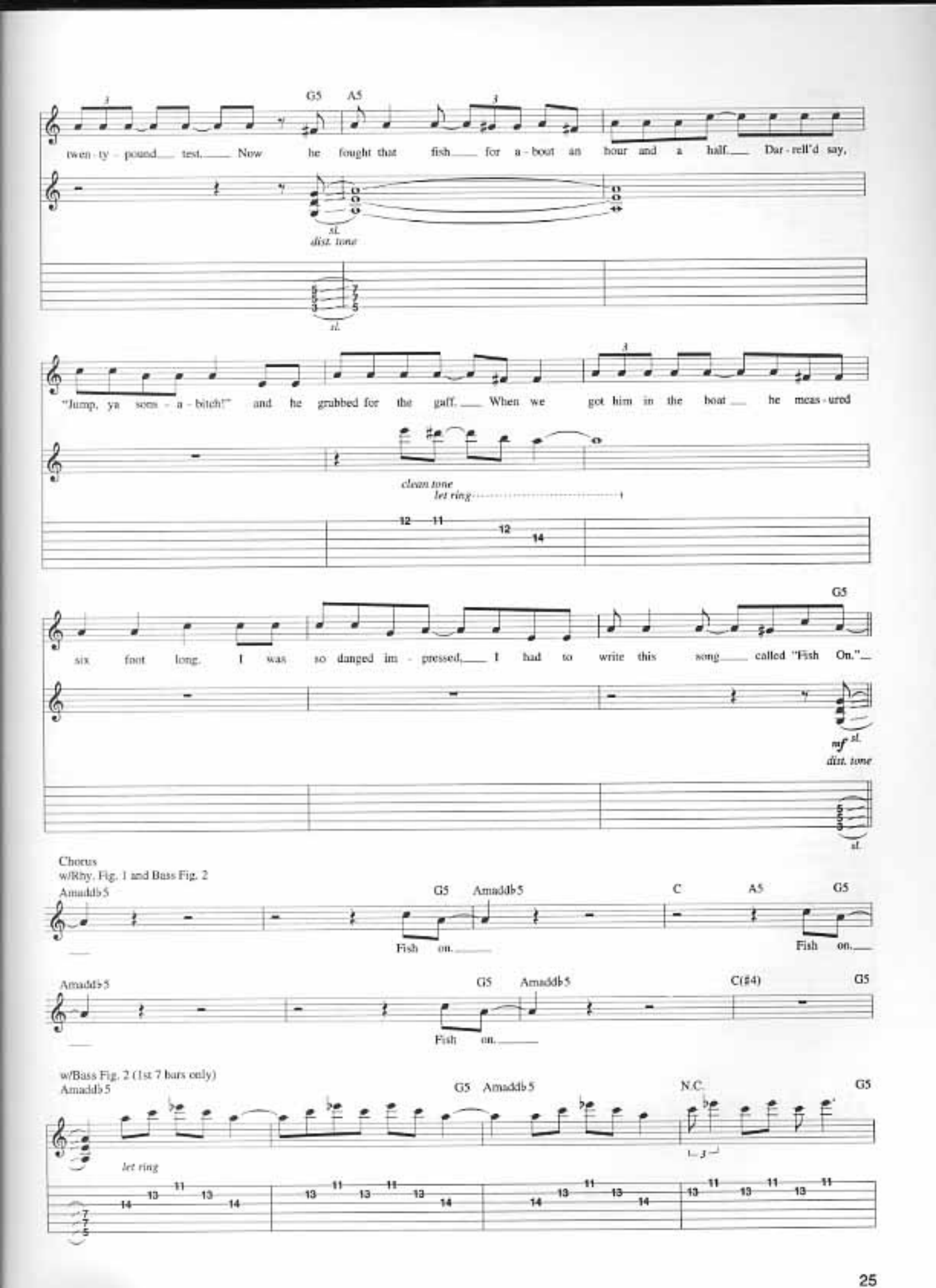
*Chord is implied.

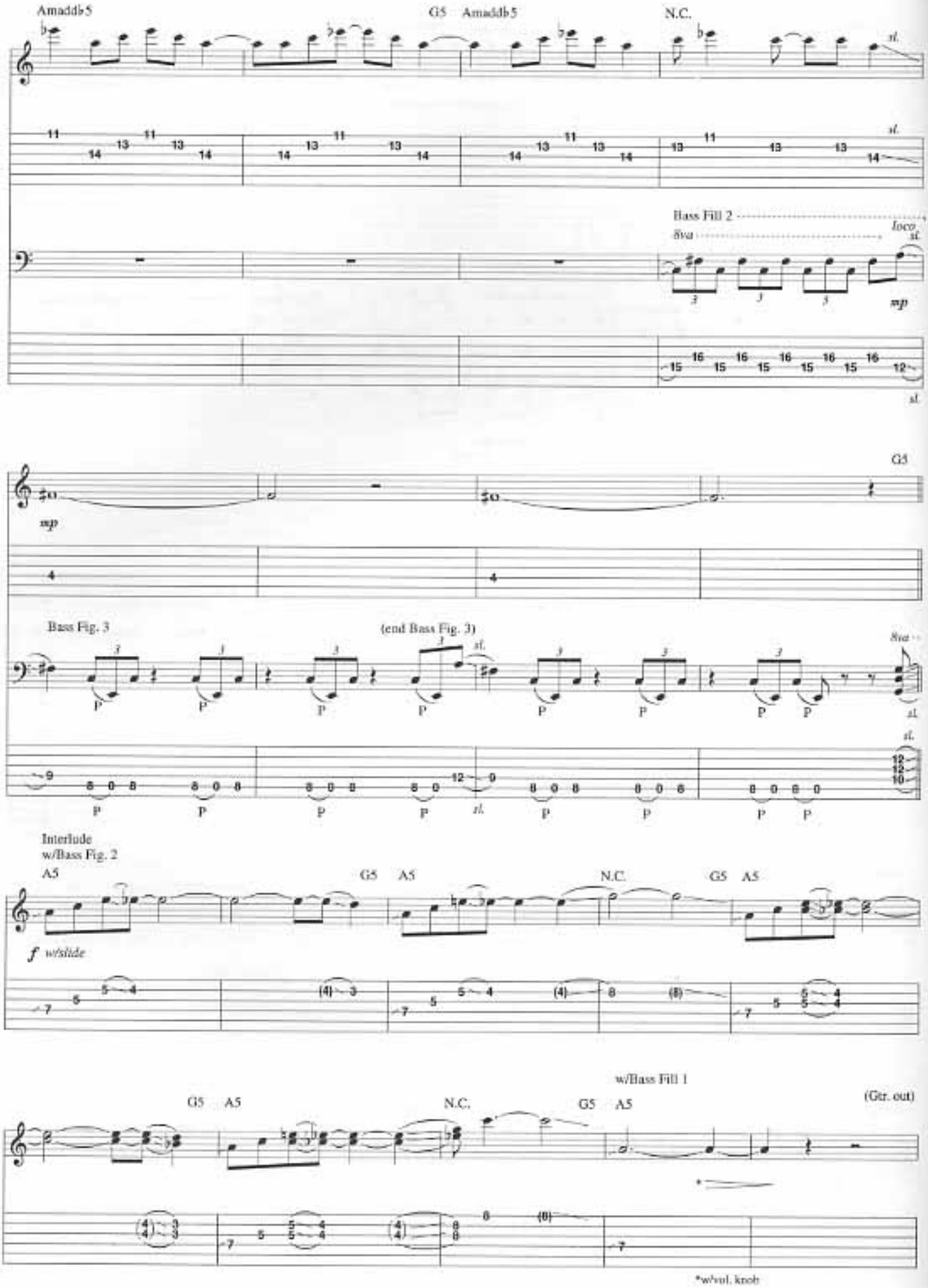

G5 Amadd♭5
C(♯4)
G5
(end Rhy. Fig. 1)
sl.
8va
(end Bass Fig. 2)

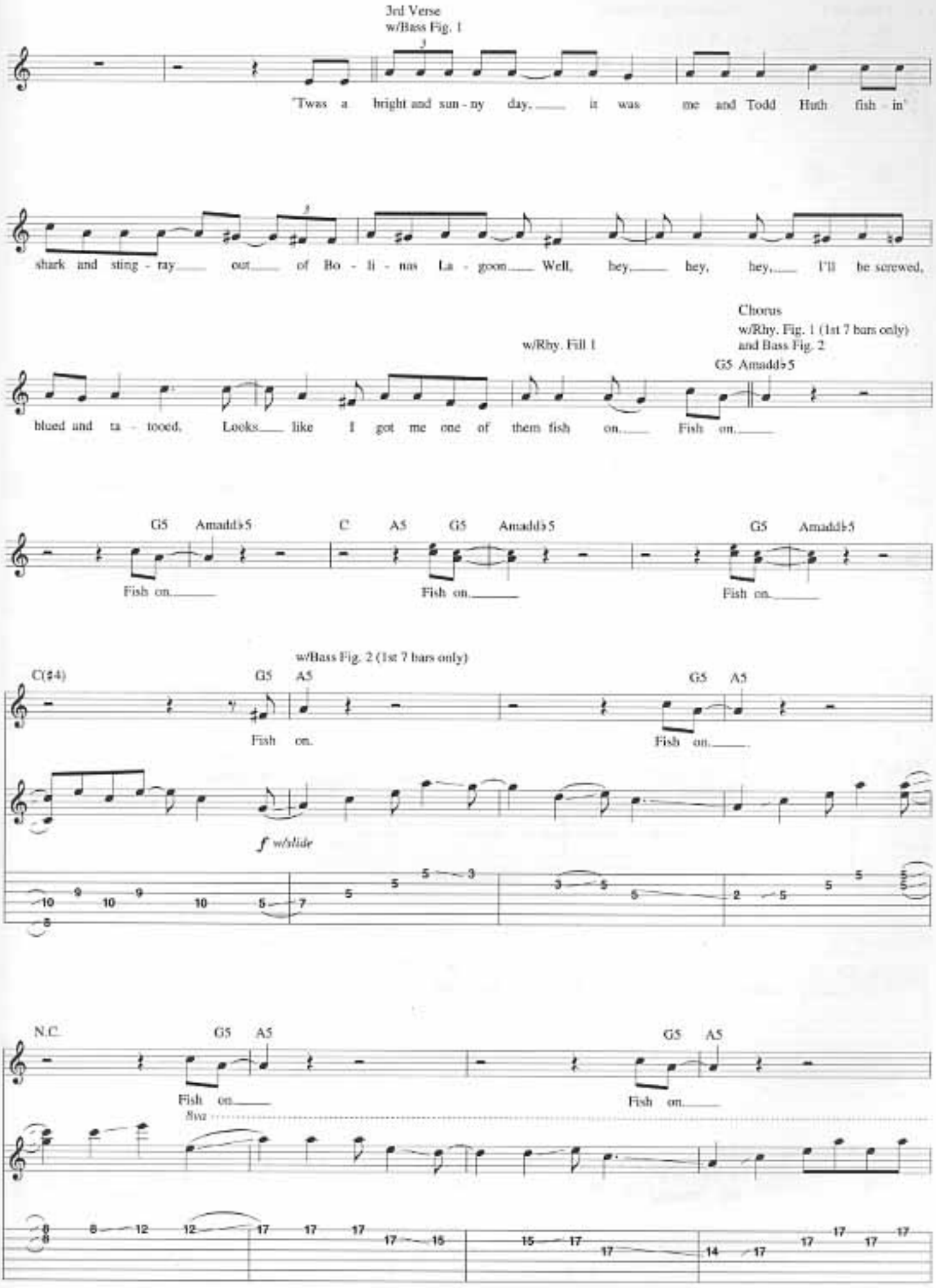

w/Bass Fill 1
A5
Amadd♭5
I was
mp
clean tone


2nd Verse
w/Bass Fig. 1 (2 times)
just a lit - tle pup___ and it was der - by day,___ was Dad and me and Dar - rell out in San Pa - blo Bay.___ Ta - co -
(Gtr. out)

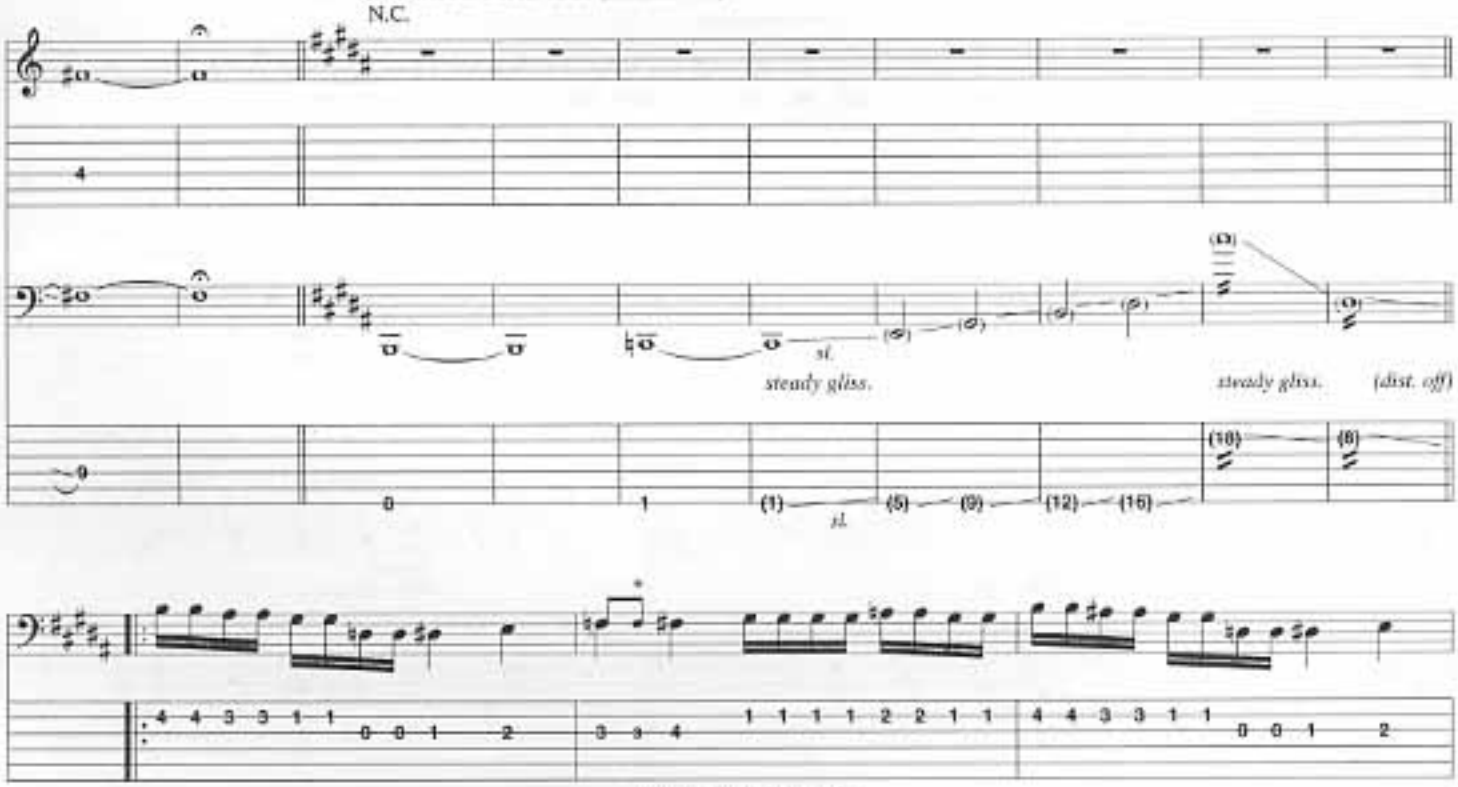

fla - vored Doe - i - tos and my or - unge life___ vest,___ Dad caught a hun - dred - pound stur - geon on

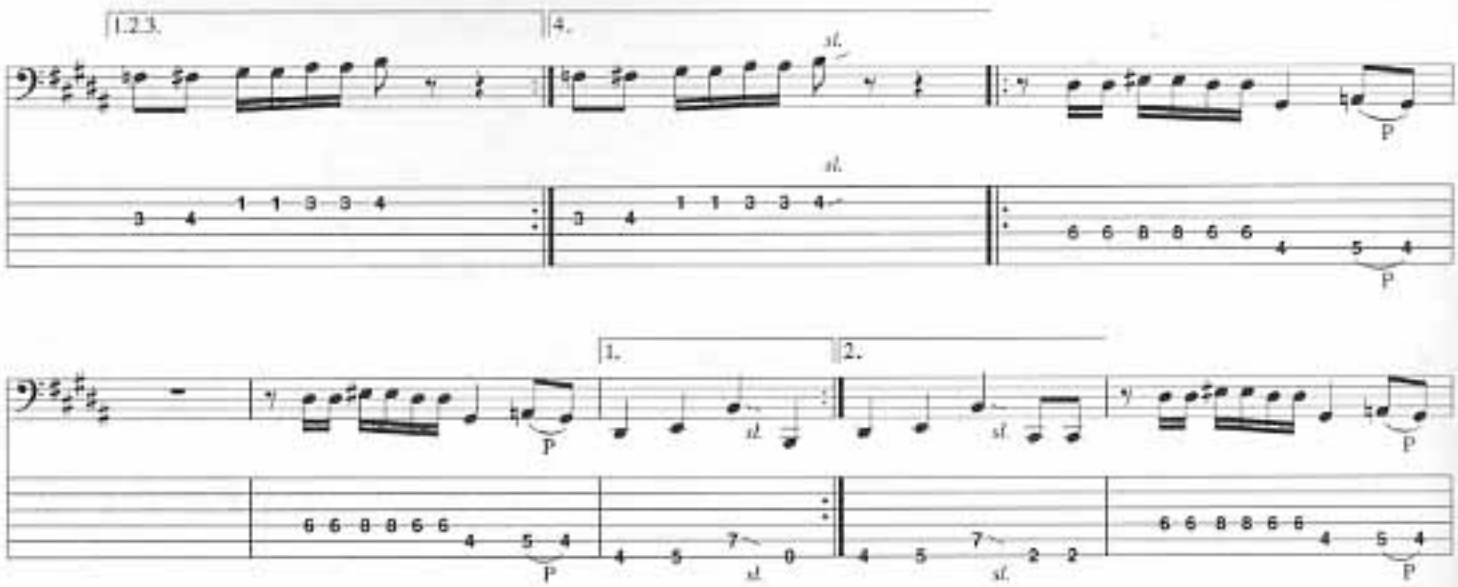

G5 A5
twen - ty - pound test. Now he fought that fish for a - bout an hour and a half. Dar - rell'd say,
sl.
dist. tone
"Jump, ya son - a - bitch!" and he grabbed for the gaff. When we got him in the boat he meas - ured
clean tone
let ring
G5
six foot long. I was so danged im - pressed, I had to write this song called "Fish On."
mf sl.
dist. tone
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
Amadd♭5
G5 Amadd♭5 C A5 G5
Fish on.
Fish on.
Amadd♭5
G5 Amadd♭5 C(♯4) G5
Fish on.
w/Bass Fig. 2 (1st 7 bars only)
Amadd♭5
G5 Amadd♭5 N.C. G5
let ring

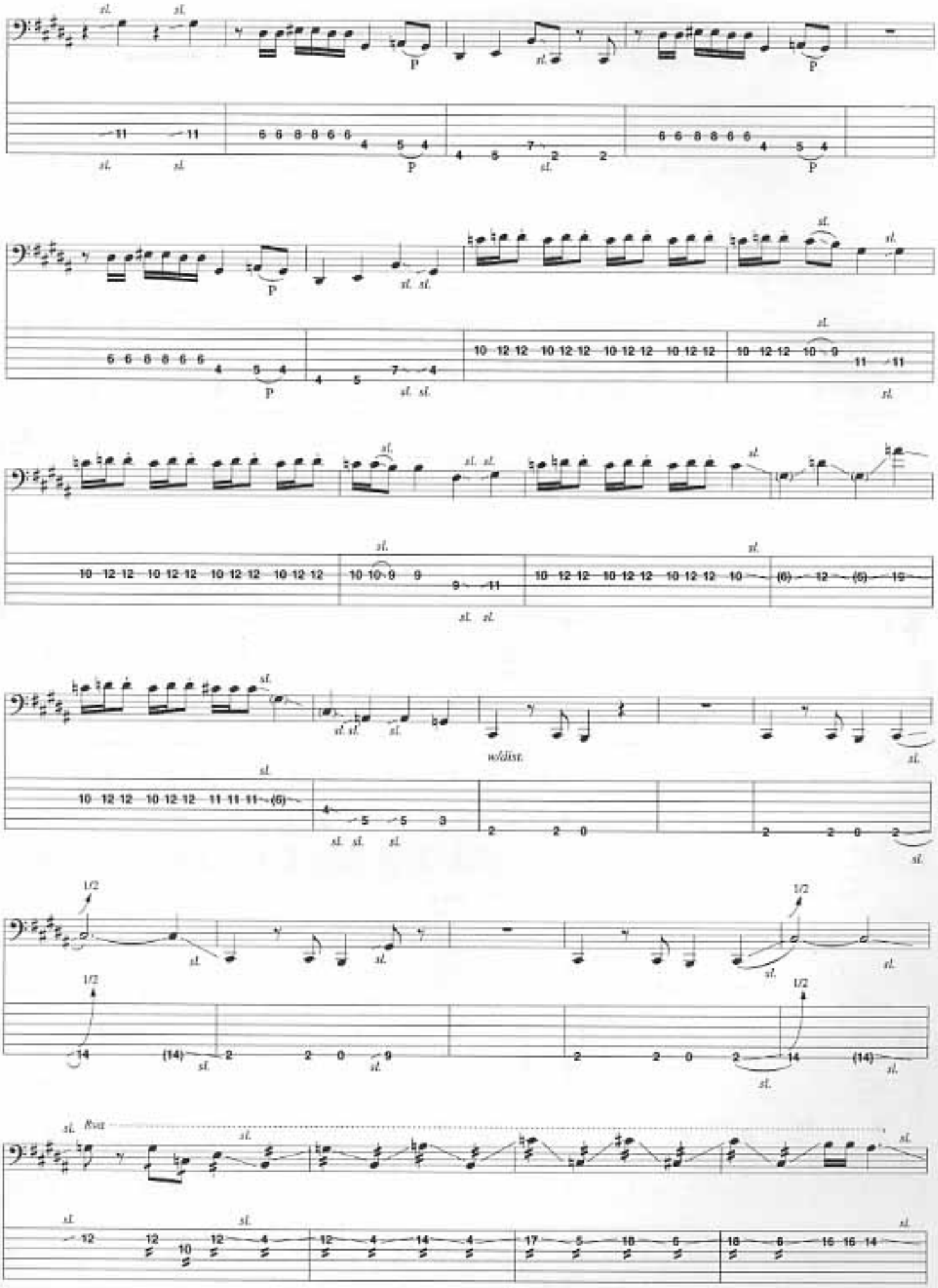

Amadd♭5
G5 Amadd♭5
N.C.
Bass Fill 2
8va
loco
mp
G5
Bass Fig. 3
(end Bass Fig. 3)
Interlude
w/Bass Fig. 2
A5
G5 A5
N.C.
G5 A5
f w/slide
w/Bass Fill 1
G5 A5
N.C.
G5 A5
(Gtr. out)
*w/vol. knob

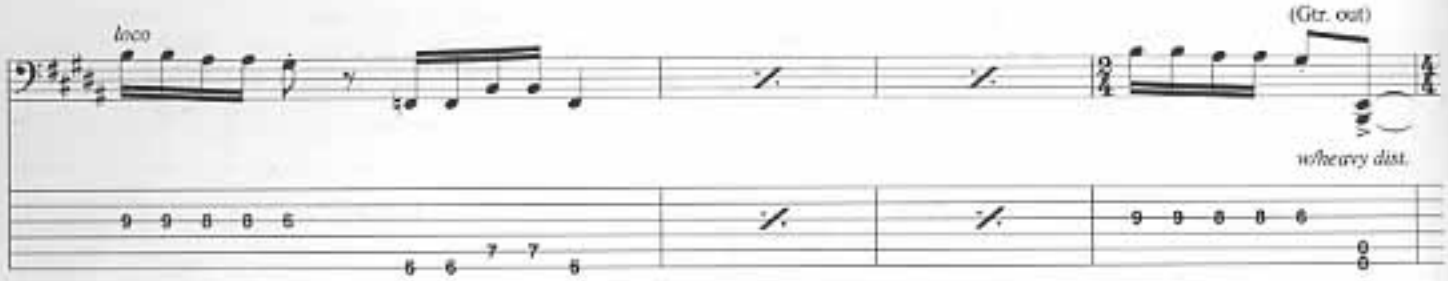

3rd Verse
w/Bass Fig. 1
'Twas a bright and sun - ny day, it was me and Todd Huth fish - in'
shark and sting - ray out of Bo - li - nas La - goon Well, hey, hey, hey, I'll be screwed,
Chorus
w/Rhy. Fill 1
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2
G5 Amadd♭5
blued and ta - tooed, Looks like I got me one of them fish on. Fish on.
G5 Amadd♭5
Fish on.
C A5 G5 Amadd♭5
Fish on.
G5 Amadd♭5
Fish on.
w/Bass Fig. 2 (1st 7 bars only)
C(♯4) G5 A5
Fish on.
G5 A5
Fish on.
f w/slide
N.C. G5 A5
Fish on.
G5 A5
Fish on.
8va

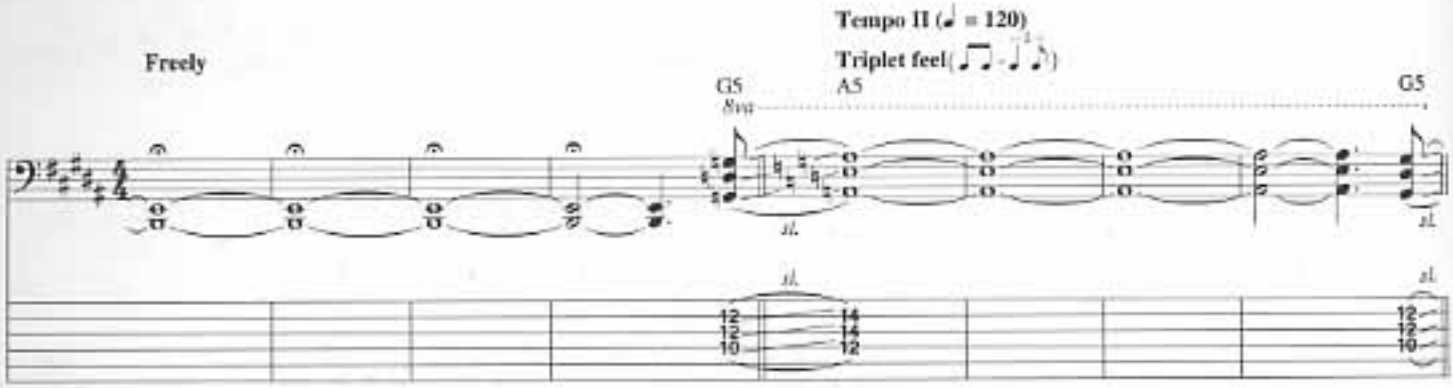
Faster ♩ = 184
Straight eighths feel (♫ = ♫)
Bass solo
Gtr. w/fdbk. effects ad lib (till indicated)
N.C.

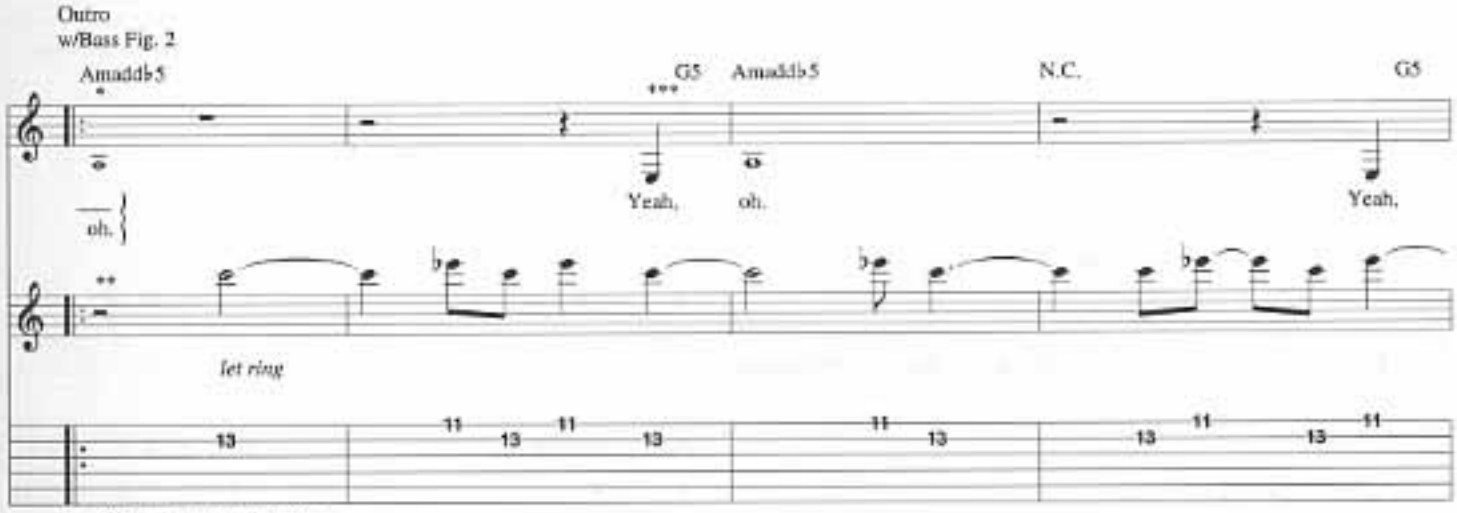





sl.
p
w/dist.
1/2
Rvs

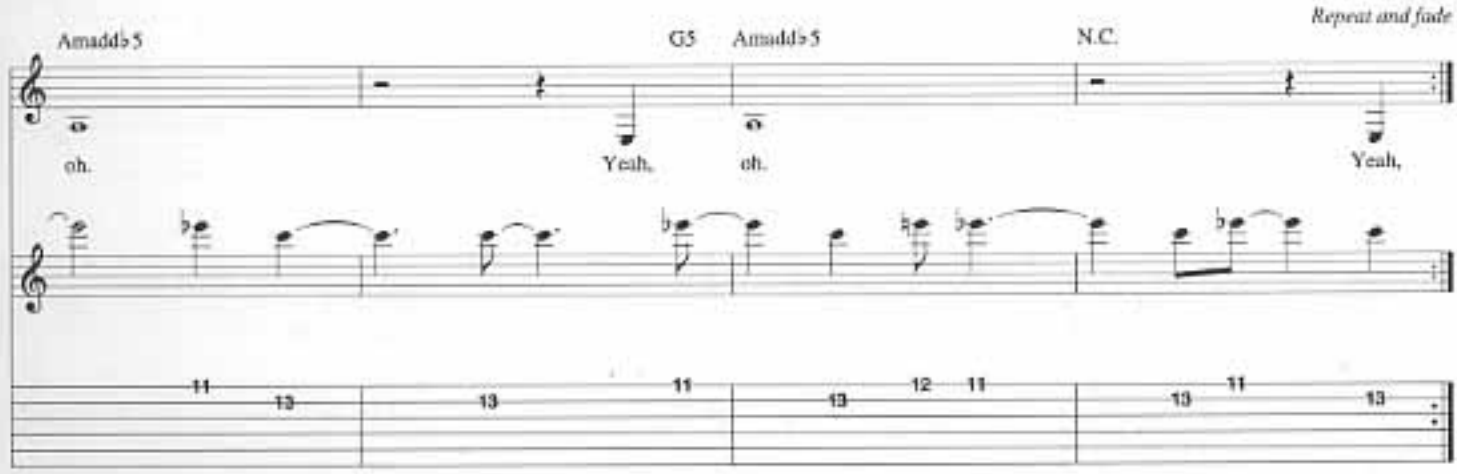






*Sing cue note on all repeats.
**Play w/variations ad lib on repeats.

***Voc. fades in.



GROUND HOG'S DAY

Lyrics by Les Claypool
Music by Les Claypool,
Tim Alexander and Todd Huth

Moderate Rock ♩ = 120
Triplet feel

Intro

C7 B♭ Bmaj7 C7 E5 C7

Gtr.

**f dist. tone

*Bass Fig. 1

8va

Bass

mf

*Play w/slight variations ad lib when recalled (throughout).

**Control dynamics w/gtr.'s vol. knob (throughout).

B♭ Bmaj7 C7 B♭ Bmaj7

mf

8va

w/Bass Fig. 1 (last 4 bars only) (2 times)

C7 B♭ 1/2 C7 B♭ Bmaj7

grad. bend

Full

(mf)

1/2

Full

8va

(end Bass Fig. 1)

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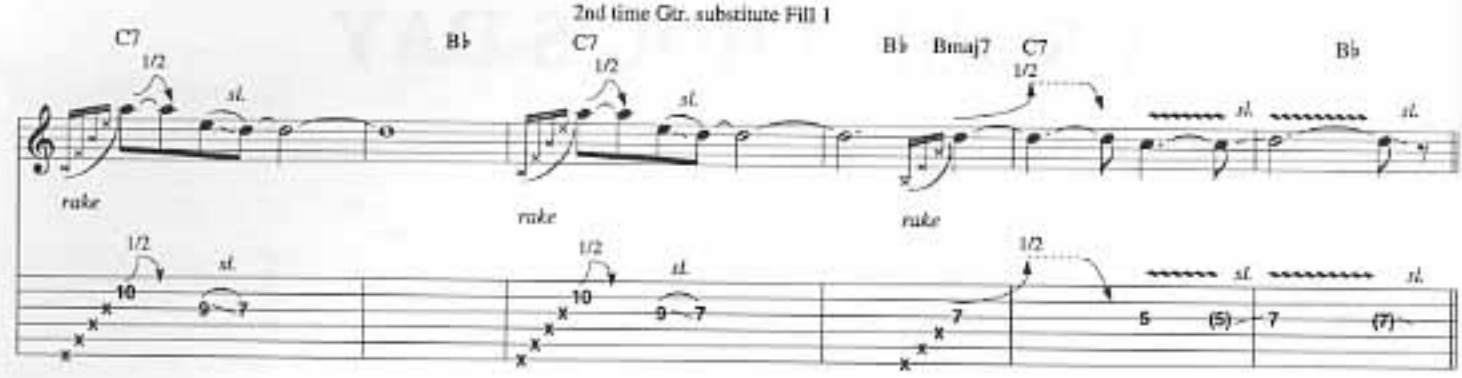
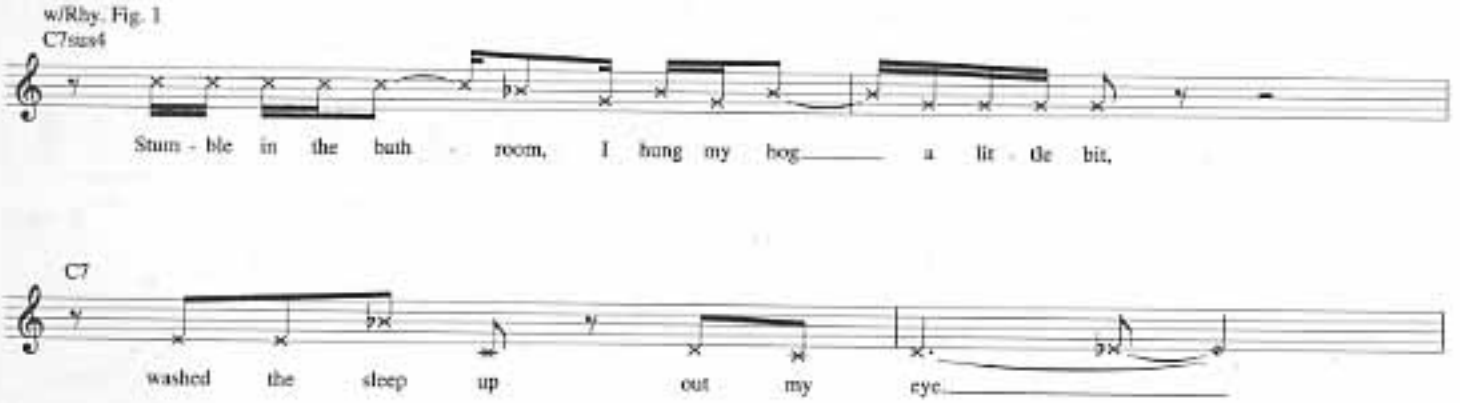
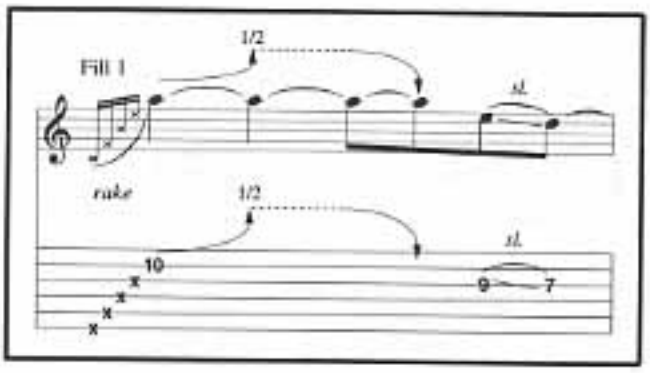
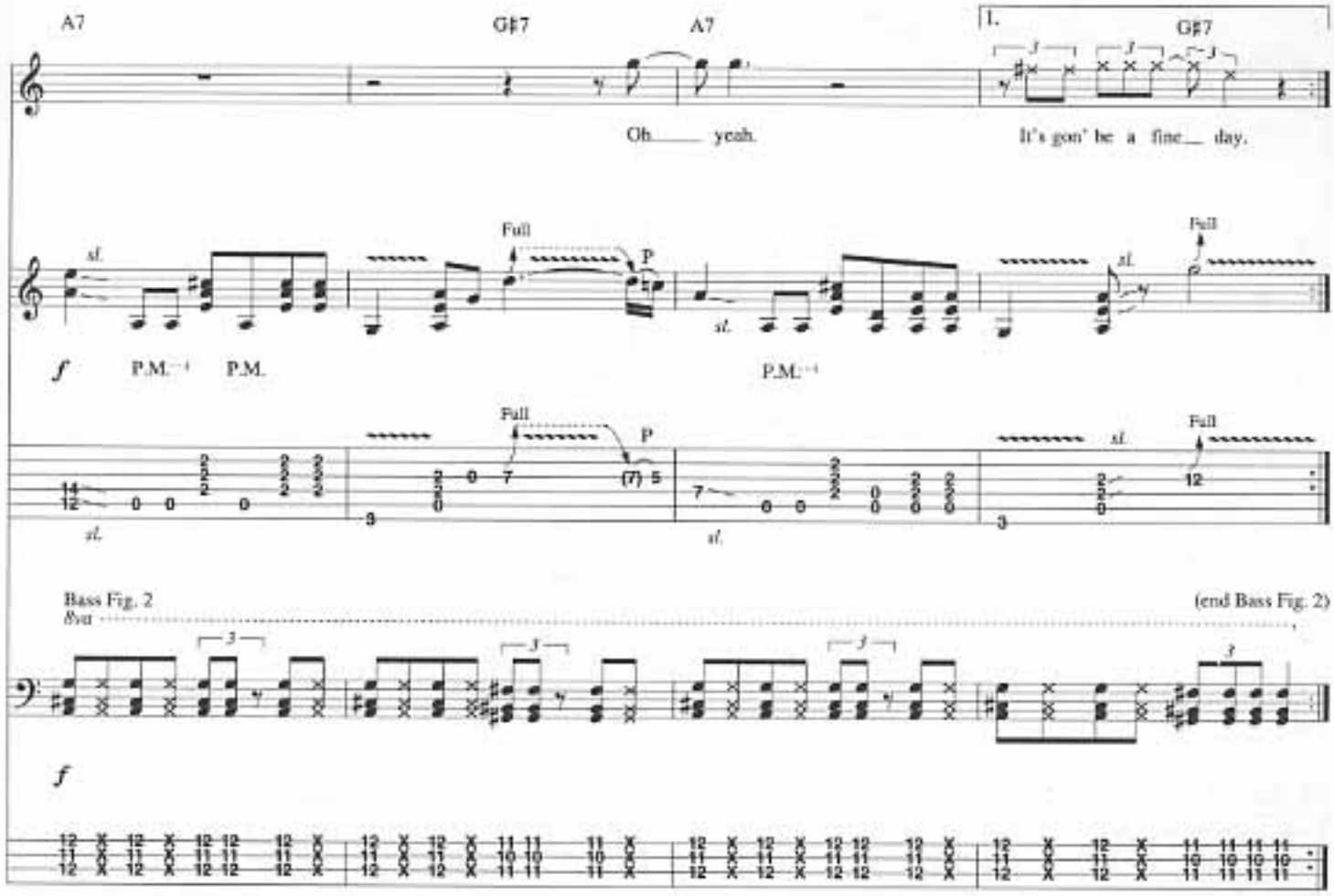

2nd time Gtr. substitute Fill 1
C7
B♭
C7
B♭
Bmaj7
C7
B♭
1/2
sl.
rake

1st, 2nd Verses
w/Bass Fig. 1
C7sus4
C7
1. When I woke up this morn-in' I felt a pang...
2. See additional lyrics
I was hun-g'rin' for some... ap-ple pie.
Rhy. Fig. 1
(end Rhy. Fig. 1)
mp
let ring


w/Rhy. Fig. 1
C7sus4
Stum - ble in the bath - room, I hang my bog a lit - tle bit,
C7
washed the sleep up out my eye.


Fill 1
1/2
sl.
rake


A7
G♯7
A7
1.
G♯7
Oh yeah.
It's gon' be a fine day.
sl.
Full
P
f
P.M.
P.M.
P.M.
Bass Fig. 2
8va
(end Bass Fig. 2)
f

2.
G♯7
w/Bass Fig. 2
A7
G♯7
A7
Oh yeah.
This-'ll be a fine day.
Full
P
sl.
P.M.
P.M.
P.M.
8va

w/Bass Fig. 1 (last 4 bars only) (2 times)

G♯7 C7 B♭ Bmaj7 C7

Full sl. mf Full 1/2 rake grad. bend

B♭ C7 B♭ Bmaj7 C7 B♭

A.H. (8va) 1/2 sl.

A.H. 1/2 sl.

A.H. pitch: E (Actual sounding pitch is F due to stg. being bent a 1/2 step.)

3rd Verse

w/Rhy. Fig. 1 (3½ times) and Bass Fig. 1

C7sus4

3. So af - ter my morn - in' rise - n - shine and eat - n - clean,

C7 C7sus4

had my mind set to hit them streets. Driz - zle from the night left the cold

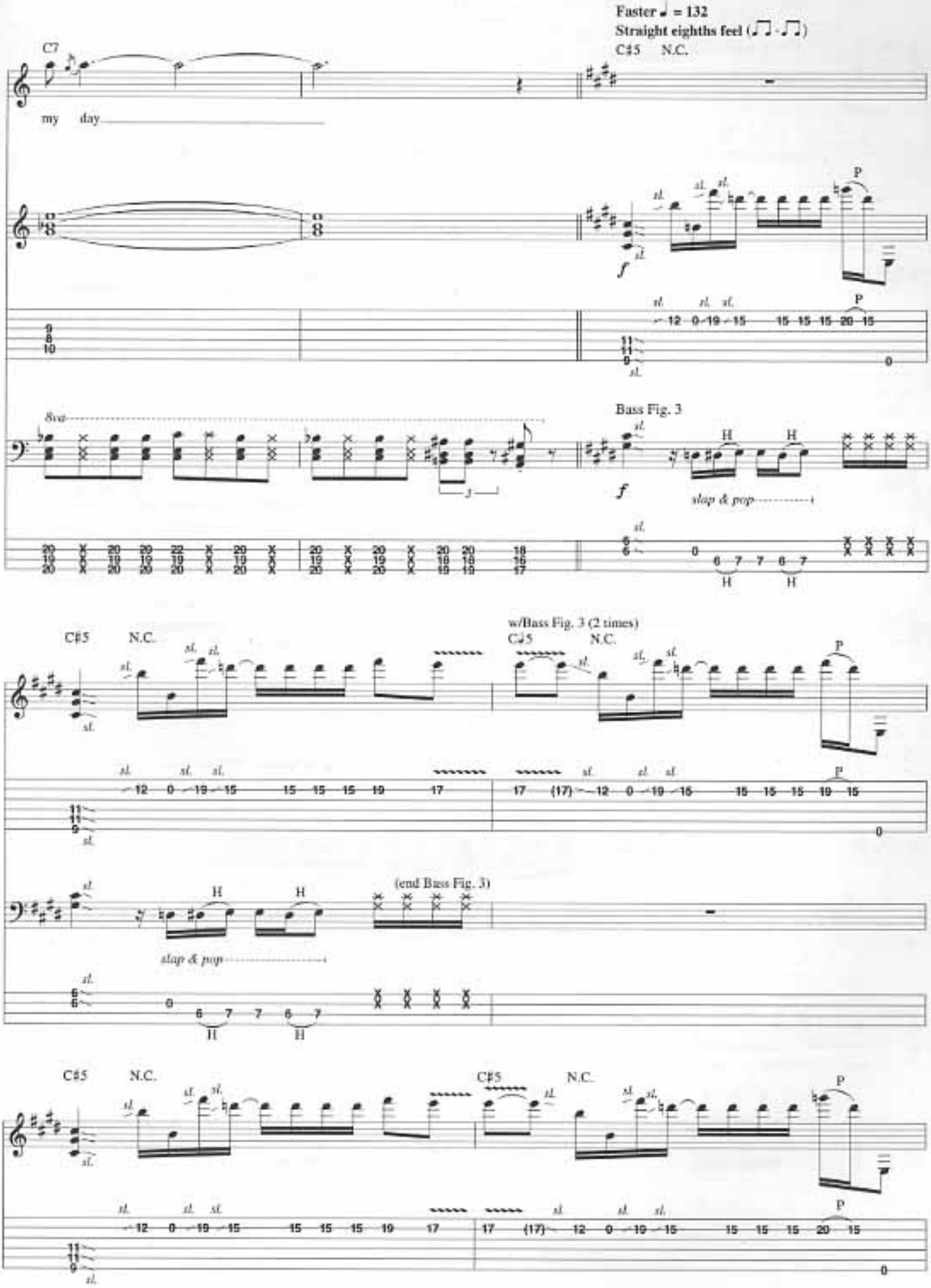
C7

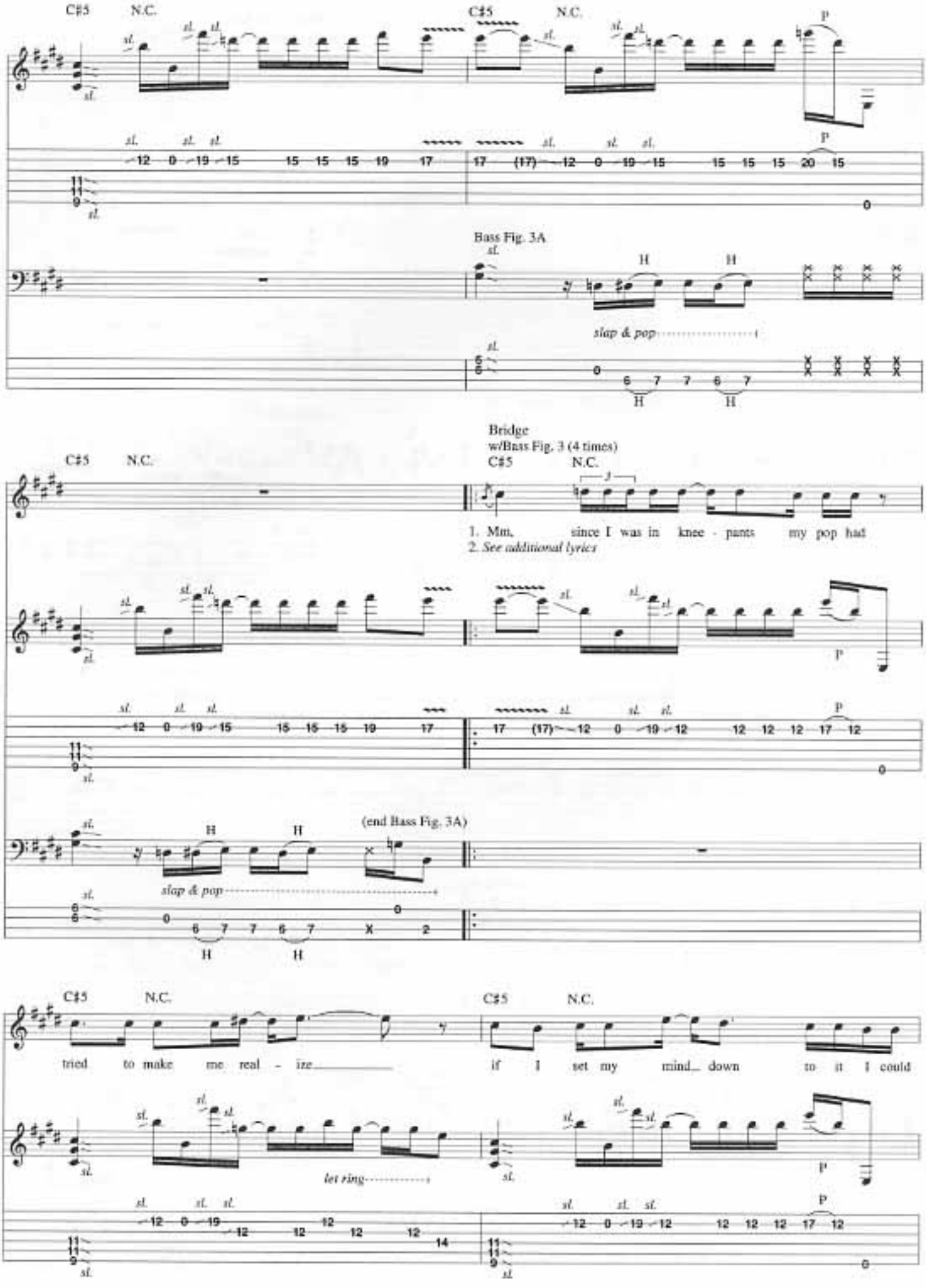
pad - dles out, had my black stomp - boots on my feet.

w/Bass Fig. 1 (1st 6 bars only)

C7sus4 C7 C7sus4

It's my day. Yeah. It's my day.


Faster ♩ = 132
Straight eighths feel (♫ · ♫)
C7
C♯5 N.C.
my day
8va
Bass Fig. 3
slap & pop
w/Bass Fig. 3 (2 times)
(end Bass Fig. 3)


C#5
N.C.
Bass Fig. 3A
slap & pop
Bridge
w/Bass Fig. 3 (4 times)
1. Mm, since I was in knee - pants my pop had
2. See additional lyrics
(end Bass Fig. 3A)
tried to make me real - ize
if I set my mind down to it I could
let ring

C♯5 N.C. C♯5 N.C.

be a big man in the pub - lic eye. So, with my big, blue col - lar on, I set

let ring

P

C♯5 N.C. C♯5 N.C.

out to find the eas - y way. What an ice-cold bath it was when I

let ring

P

1st time w/Bass Fig. 3A (2 times)
2nd time w/Bass Fig. 3 (1½ times)

C♯5 N.C. C♯5 N.C.

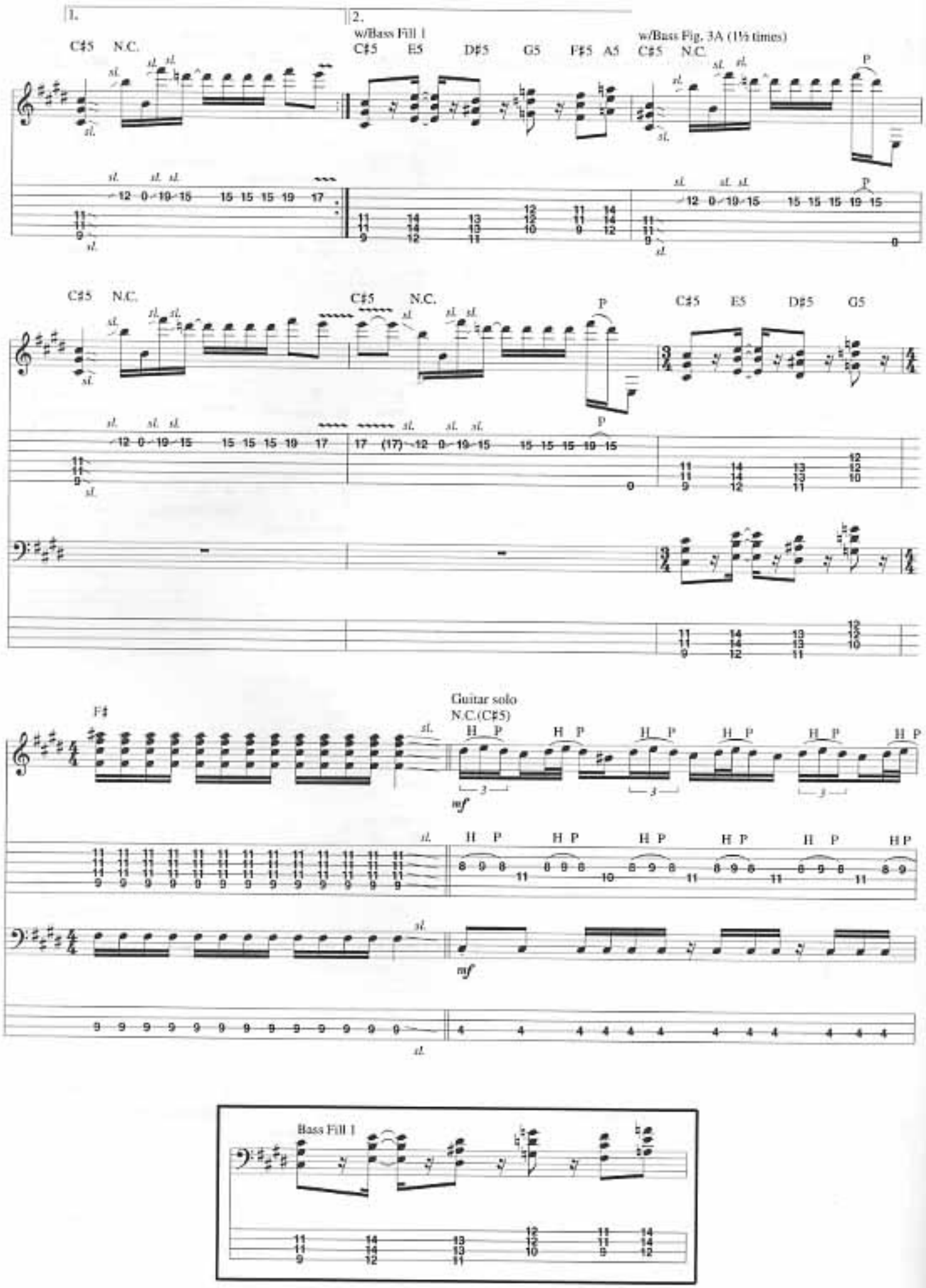
found you had to pay, to pay, to pay to play.

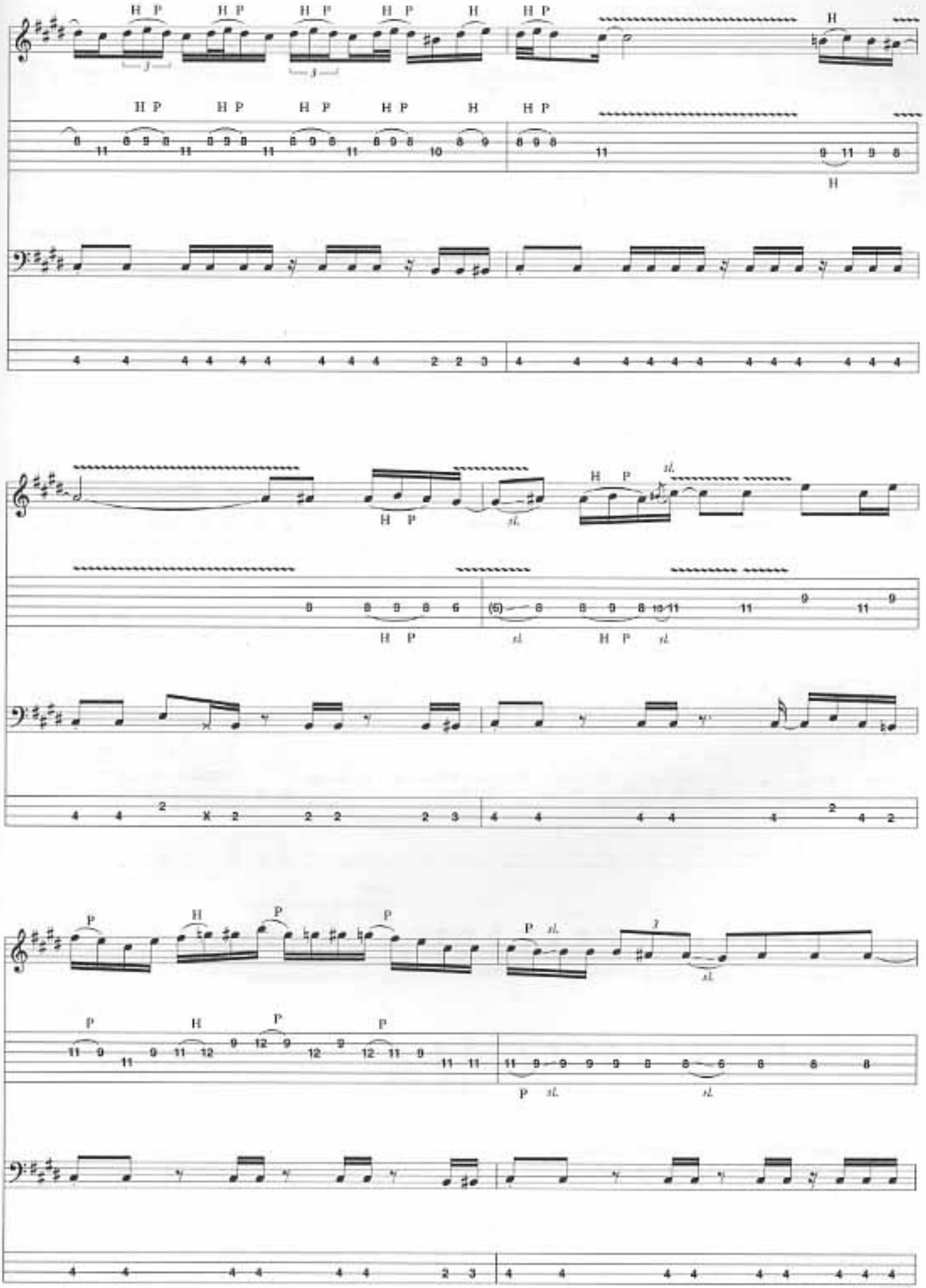
P

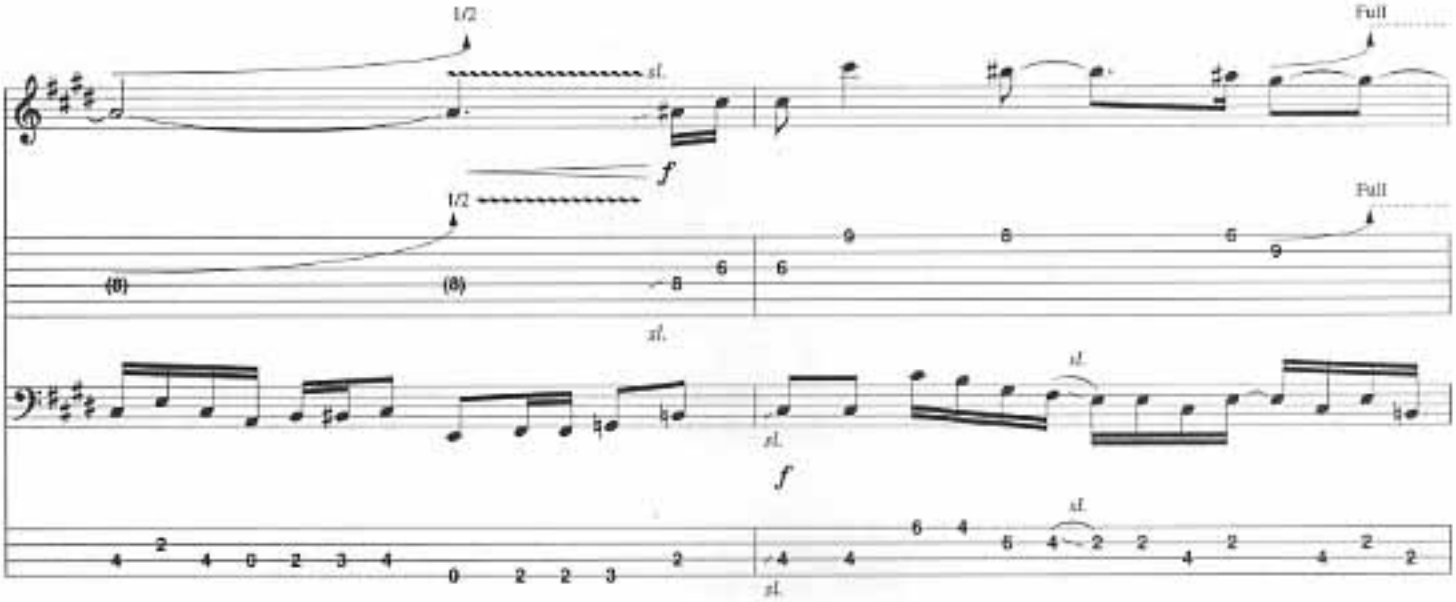
*2nd time, substitute F♯ (② 19 fr.).

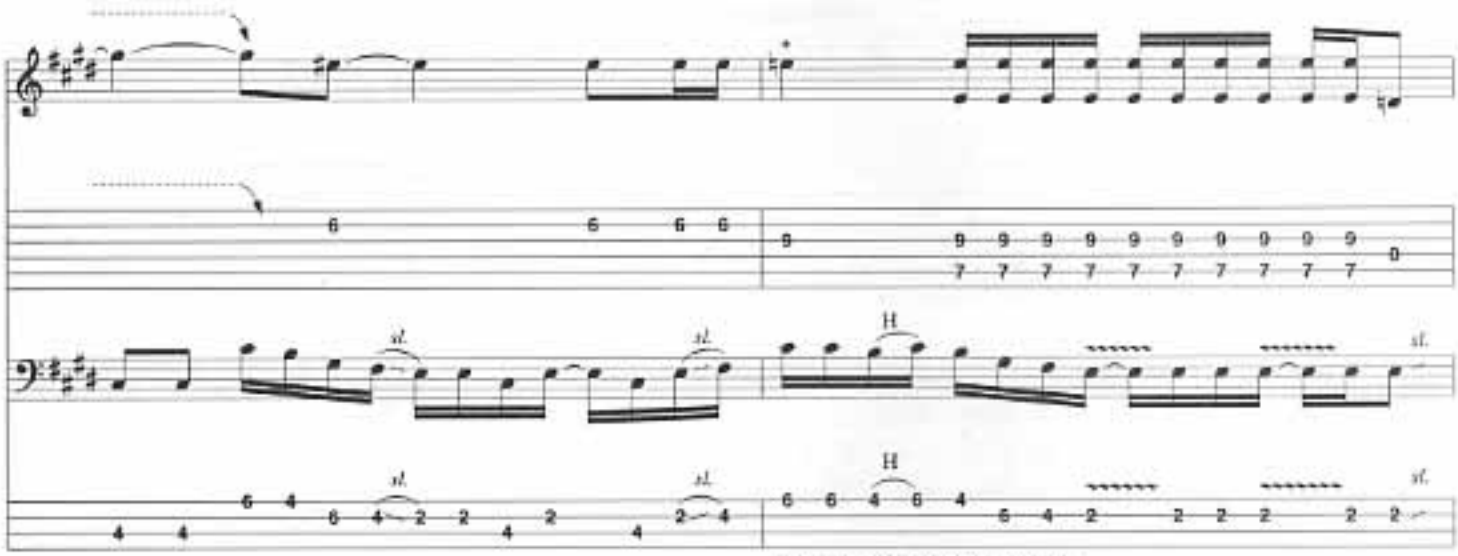
C♯5 N.C. C♯5 N.C.

P

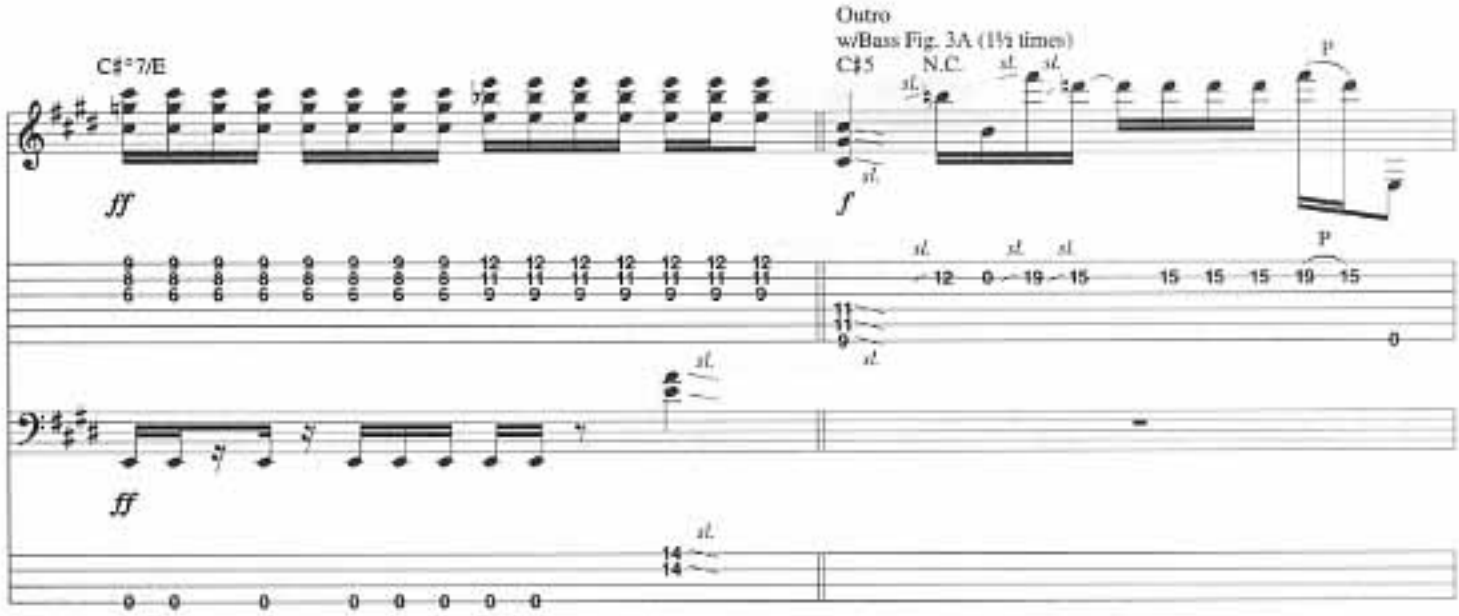

1.
2.
w/Bass Fill 1
w/Bass Fig. 3A (1½ times)
C♯5 N.C.
C♯5 E5 D♯5 G5 F♯5 A5
C♯5 N.C.
C♯5 N.C.
C♯5 N.C.
C♯5 E5 D♯5 G5
F♯
Guitar solo
N.C.(C♯5)
mf
Bass Fill 1

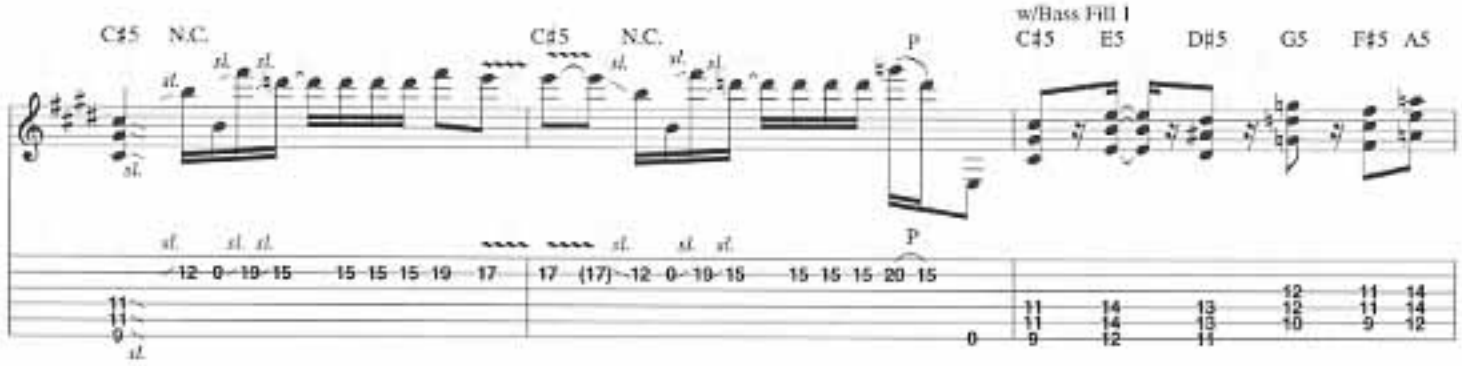


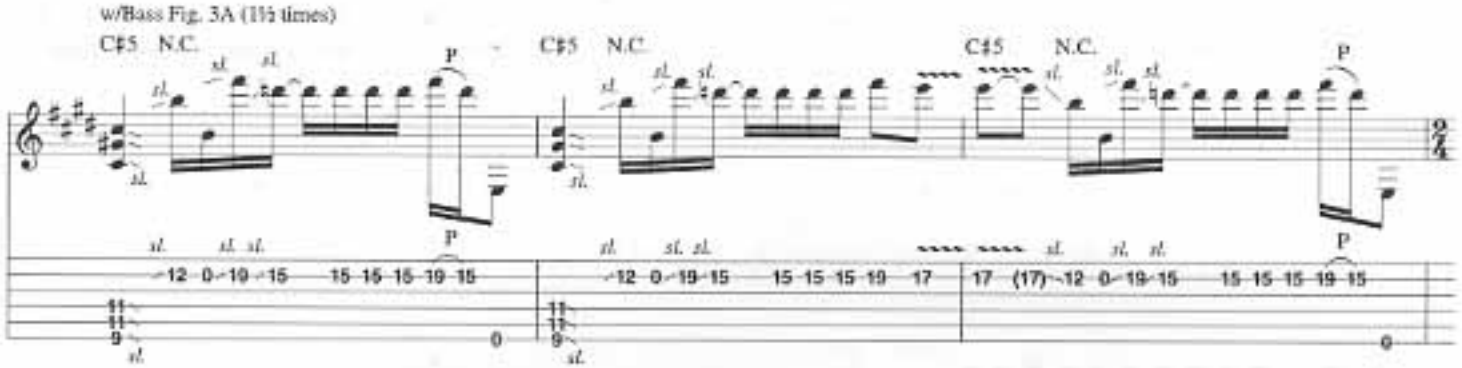


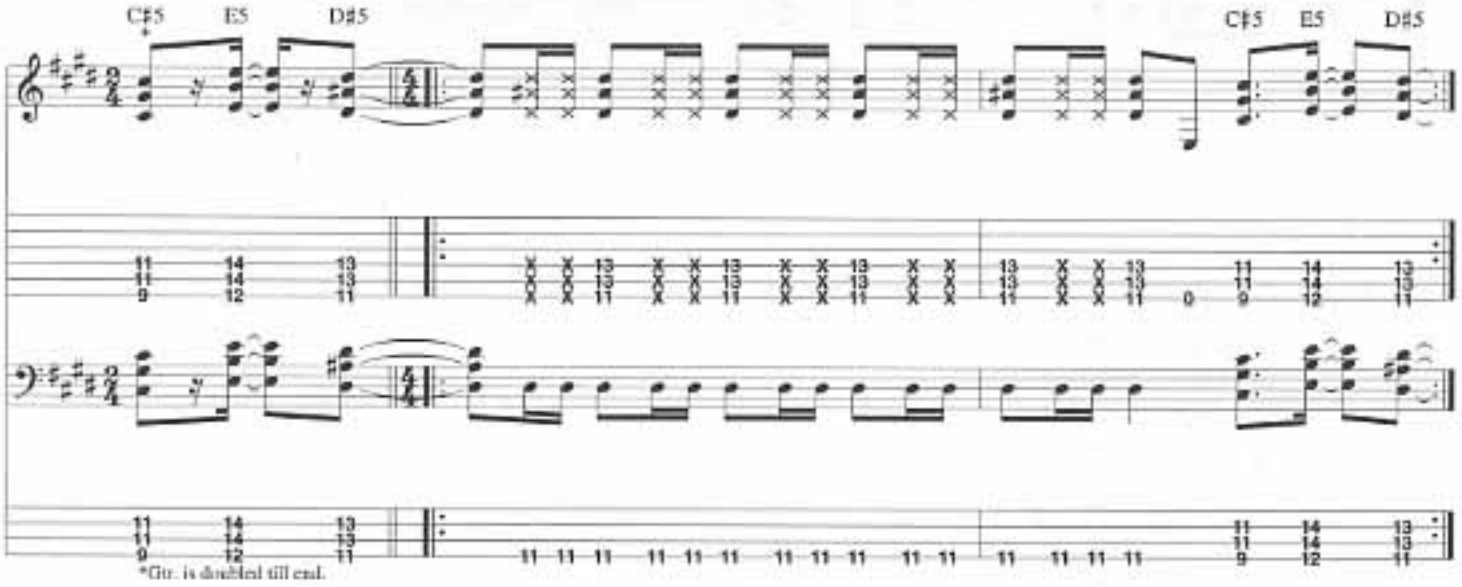


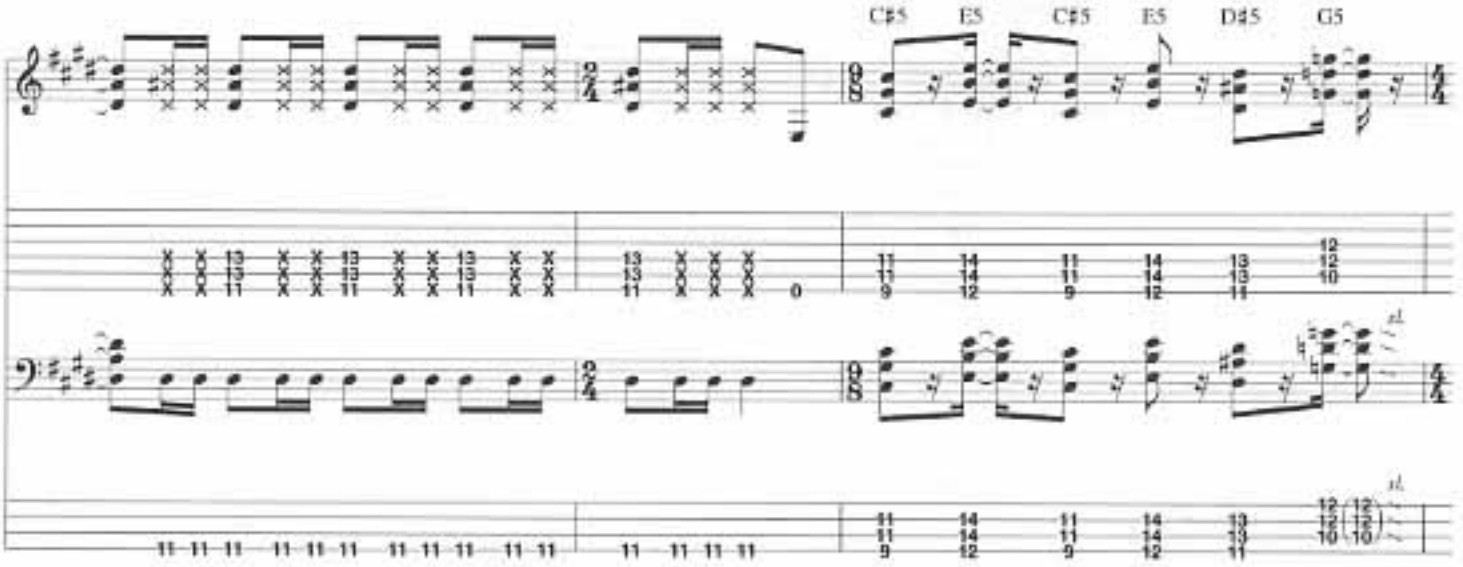
*For next 2 bars only, gtr. is doubled.

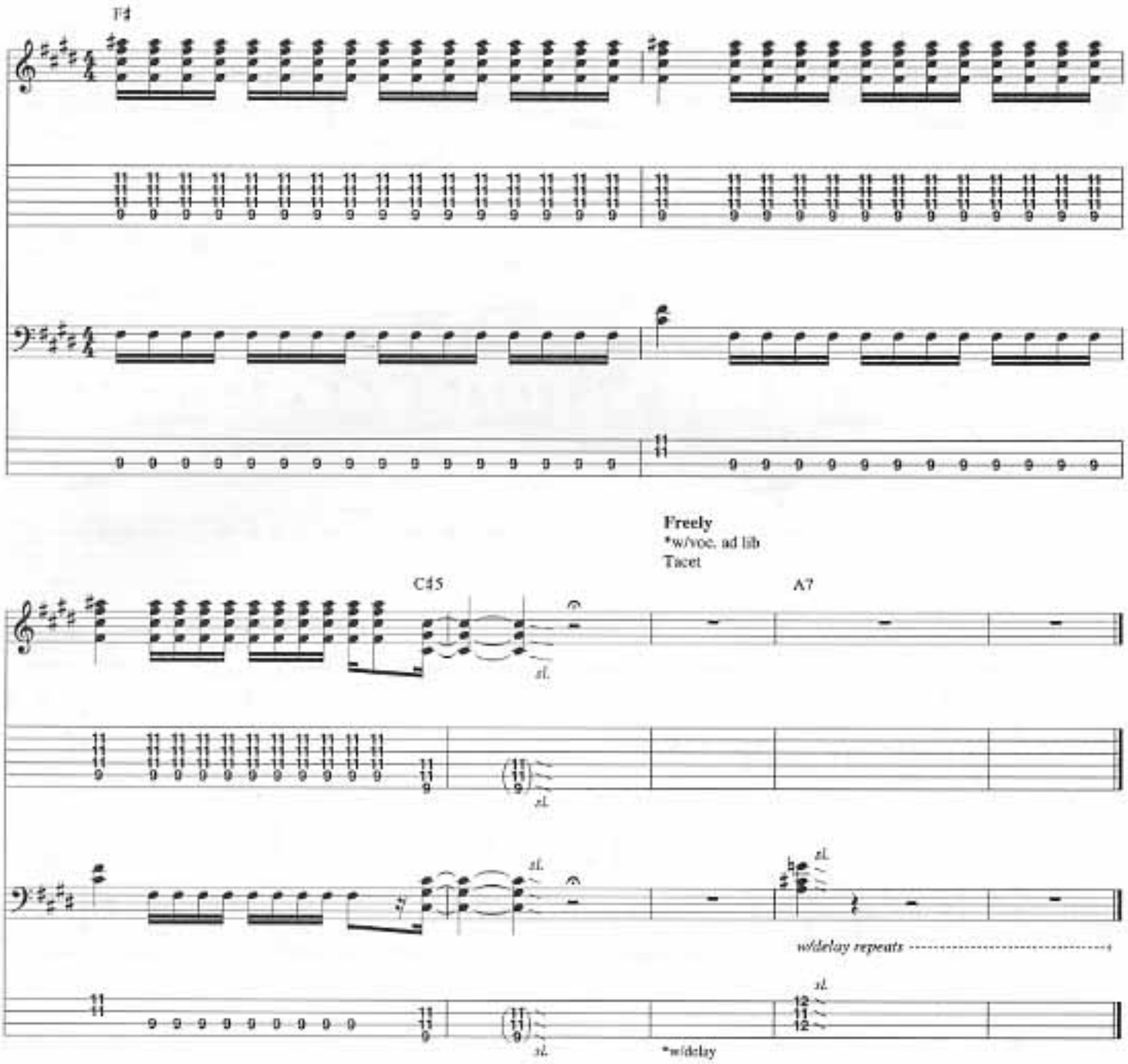



C♯5 N.C.
C♯5 N.C.
P
w/Bass Fill 1
C♯5 E5 D♯5 G5 F♯5 A5
sl.
P


w/Bass Fig. 3A (1½ times)
C♯5 N.C.
P
C♯5 N.C.
C♯5 N.C.
P
sl.
P


C♯5 E5 D♯5
C♯5 E5 D♯5
*Gtr. is doubled till end.


C♯5 E5 C♯5 E5 D♯5 G5
sl.



Additional Lyrics

Verse:

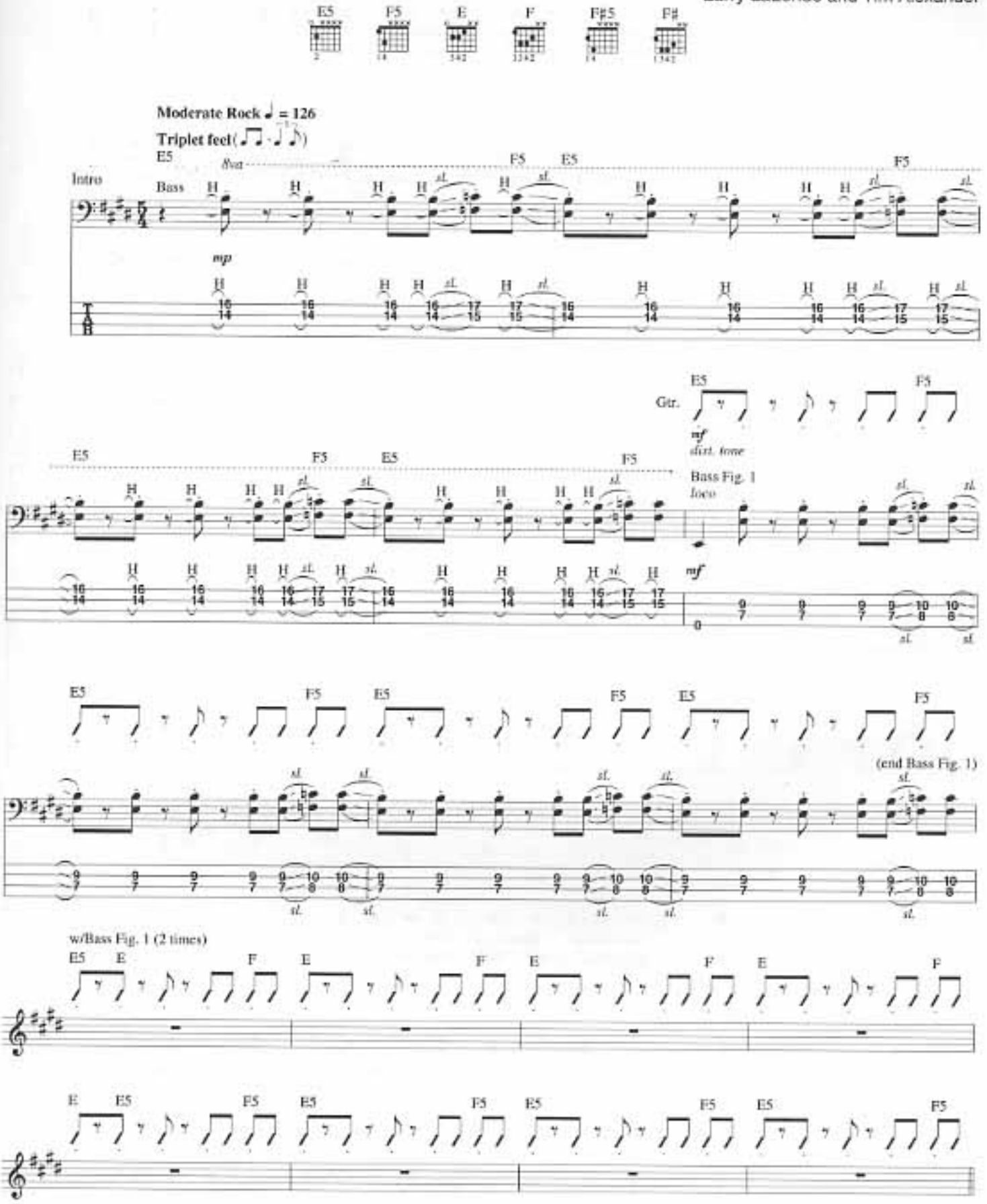
2. Scratched myself a bit,
Poured me out a bowl-a Corn Chex.
Closest thing I could find to apple pie.
Lingerin' taste of toothpaste
Made the milk go down a bit funny,
But you know, them Chex, they do satisfy.
Oh yeah, *etc.*

Bridge:

2. Mm, to taste the taste.
It's a tease that never would subside.
The taste is strong,
But soured by my learned eyes.
I said, if a woodchuck could chuck wood,
He'd get down on his knees to pray.
This little snappy boy might
See the light this Ground Hog's Day. *(To Guitar solo)*

HERE COME THE BASTARDS

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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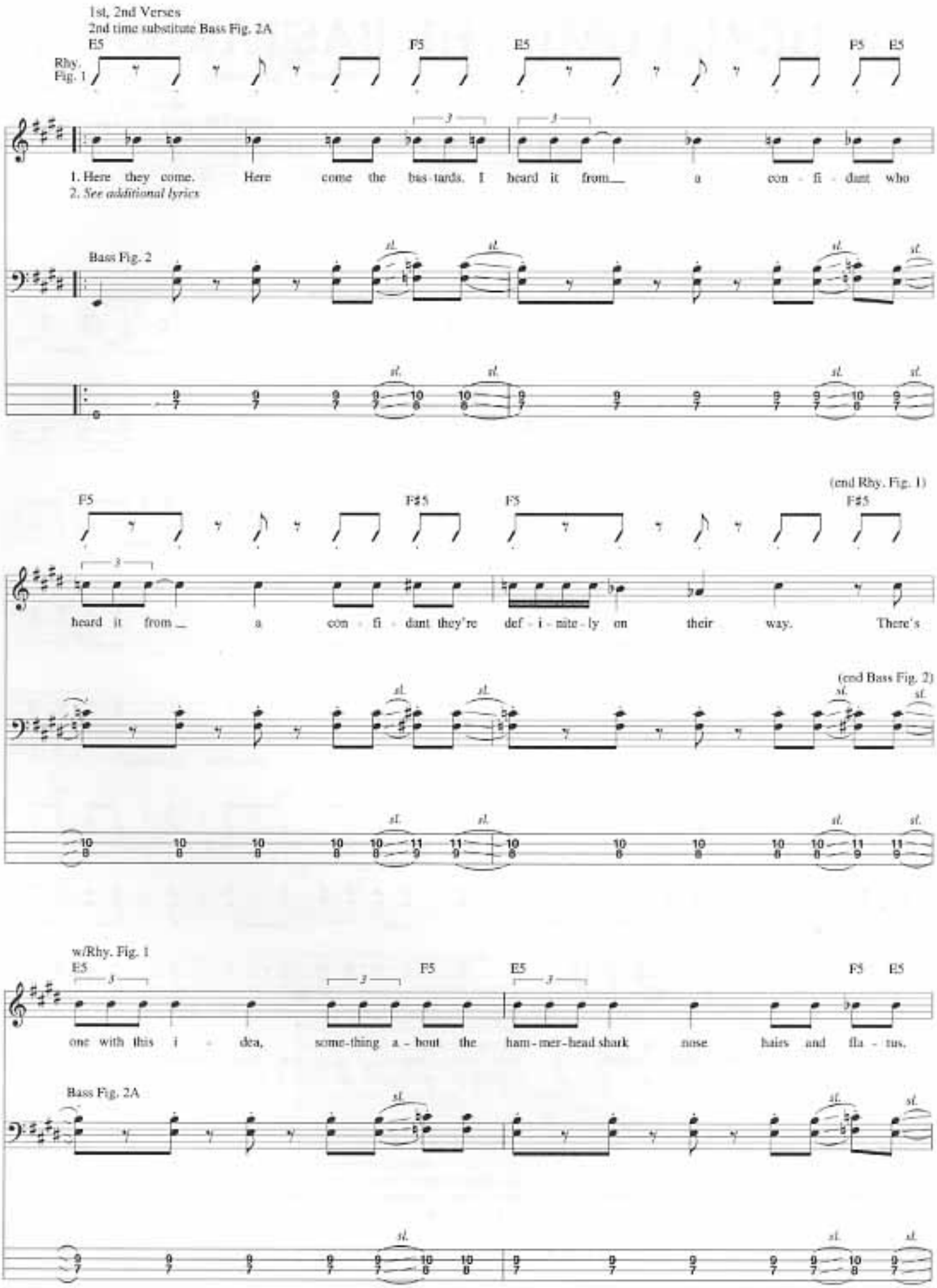
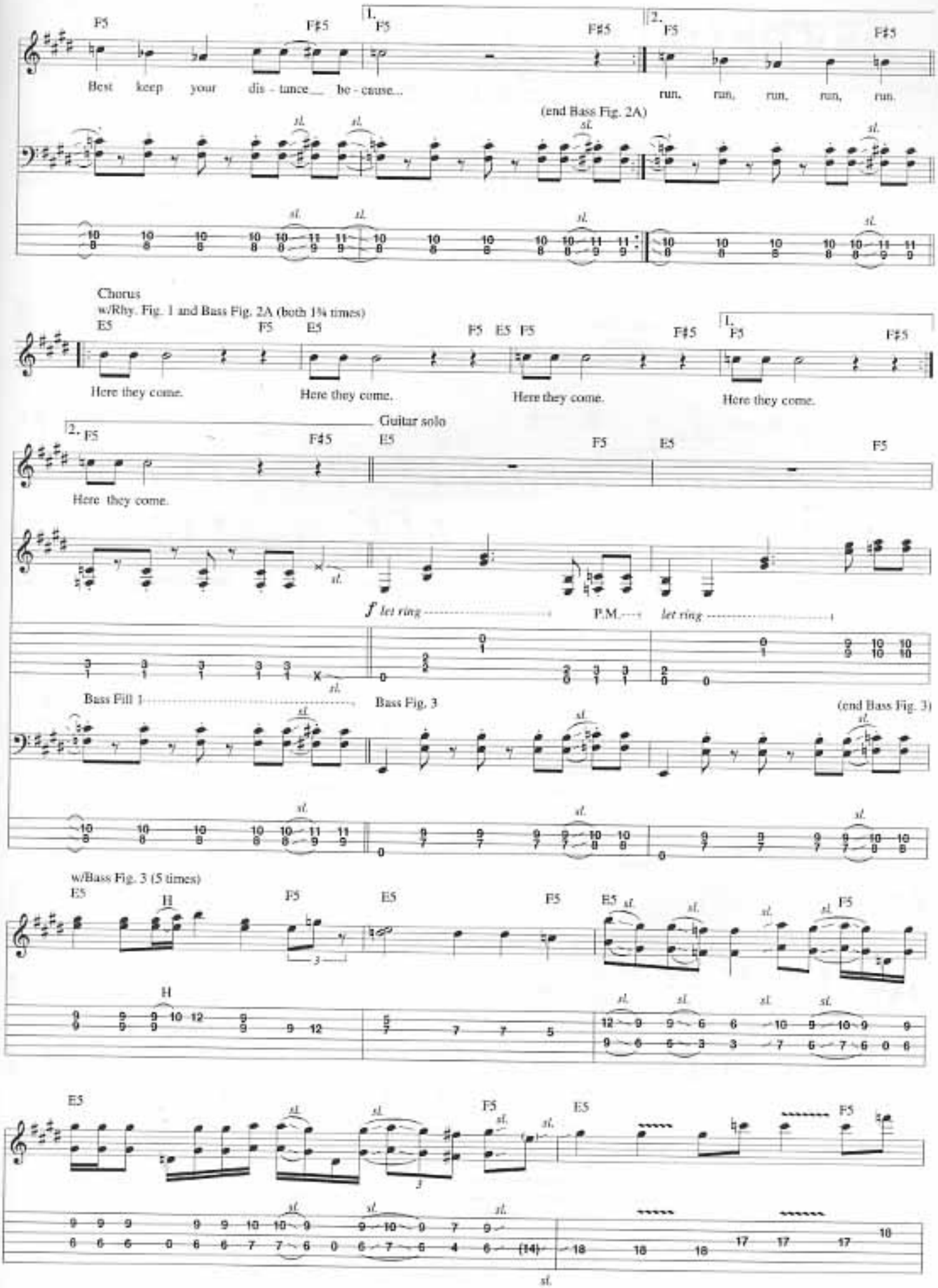
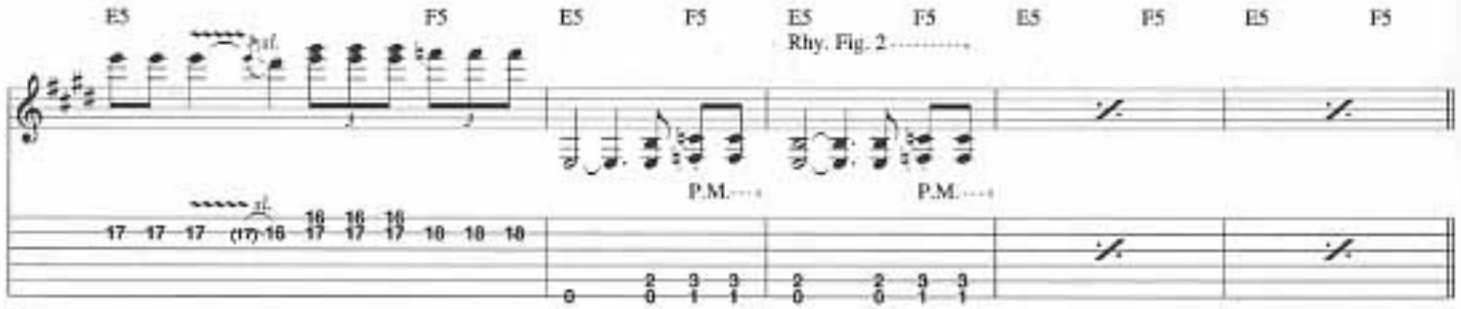
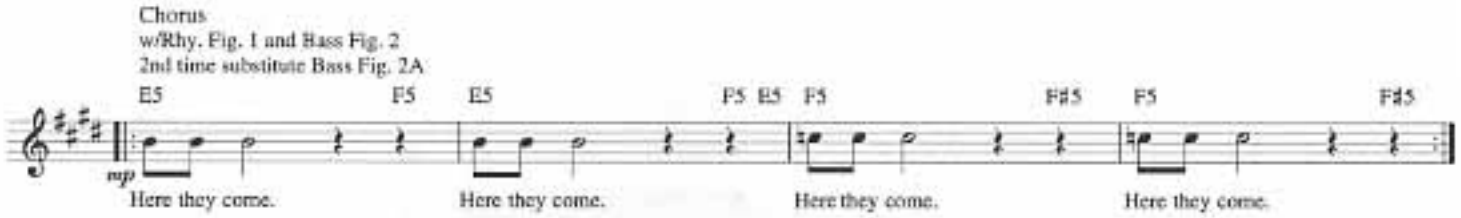
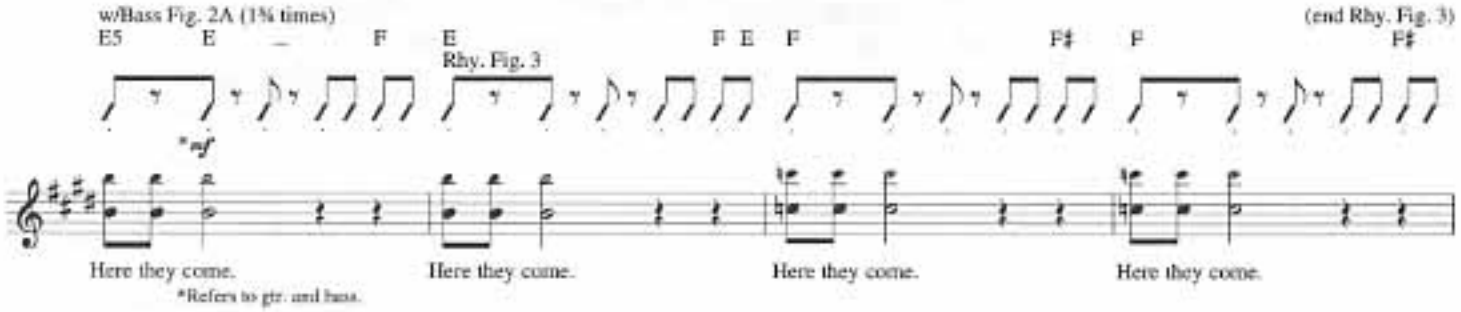
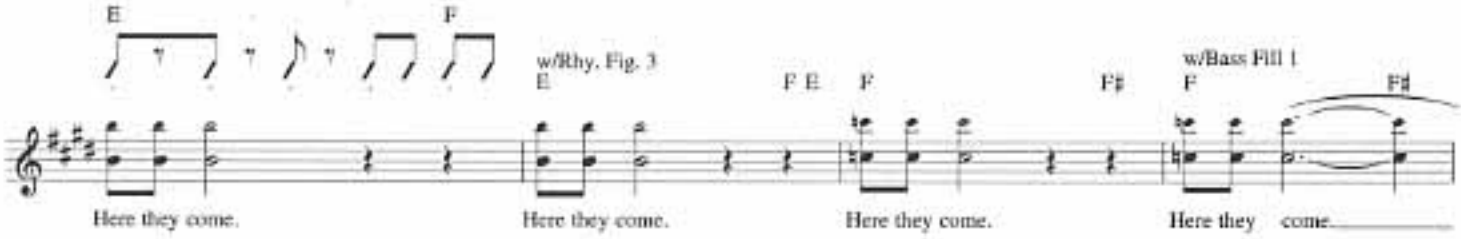

1st, 2nd Verses
2nd time substitute Bass Fig. 2A
E5
F5
E5
F5 E5
Rhy. Fig. 1
1. Here they come. Here come the bas-tards. I heard it from a con-fi-dant who
2. See additional lyrics
Bass Fig. 2
sl.
F5
F#5
F5
(end Rhy. Fig. 1)
F#5
heard it from a con-fi-dant they're def-i-nite-ly on their way. There's
(end Bass Fig. 2)
w/Rhy. Fig. 1
E5
F5
E5
F5 E5
one with this i-dea, some-thing a-bout the ham-mer-head shark nose hairs and fla-tus.
Bass Fig. 2A

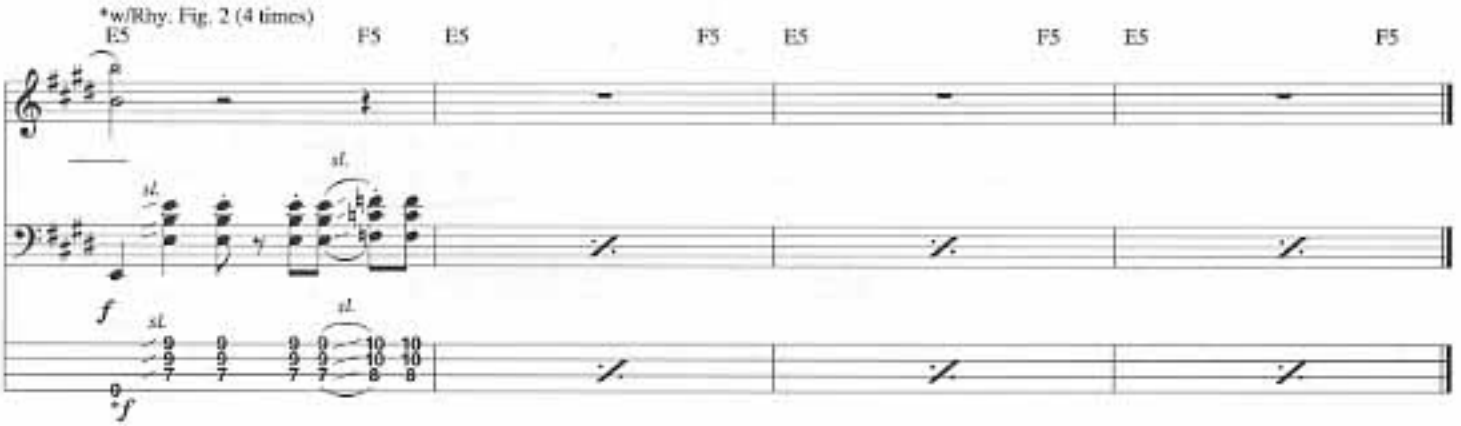

F5
F♯5
1.
2.
Best keep your dis - tance be - cause...
run, run, run, run, run.
(end Bass Fig. 2A)
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2A (both 1¾ times)
E5
Here they come.
Guitar solo
f let ring
P.M.
Bass Fill 1
Bass Fig. 3
(end Bass Fig. 3)
w/Bass Fig. 3 (5 times)
H









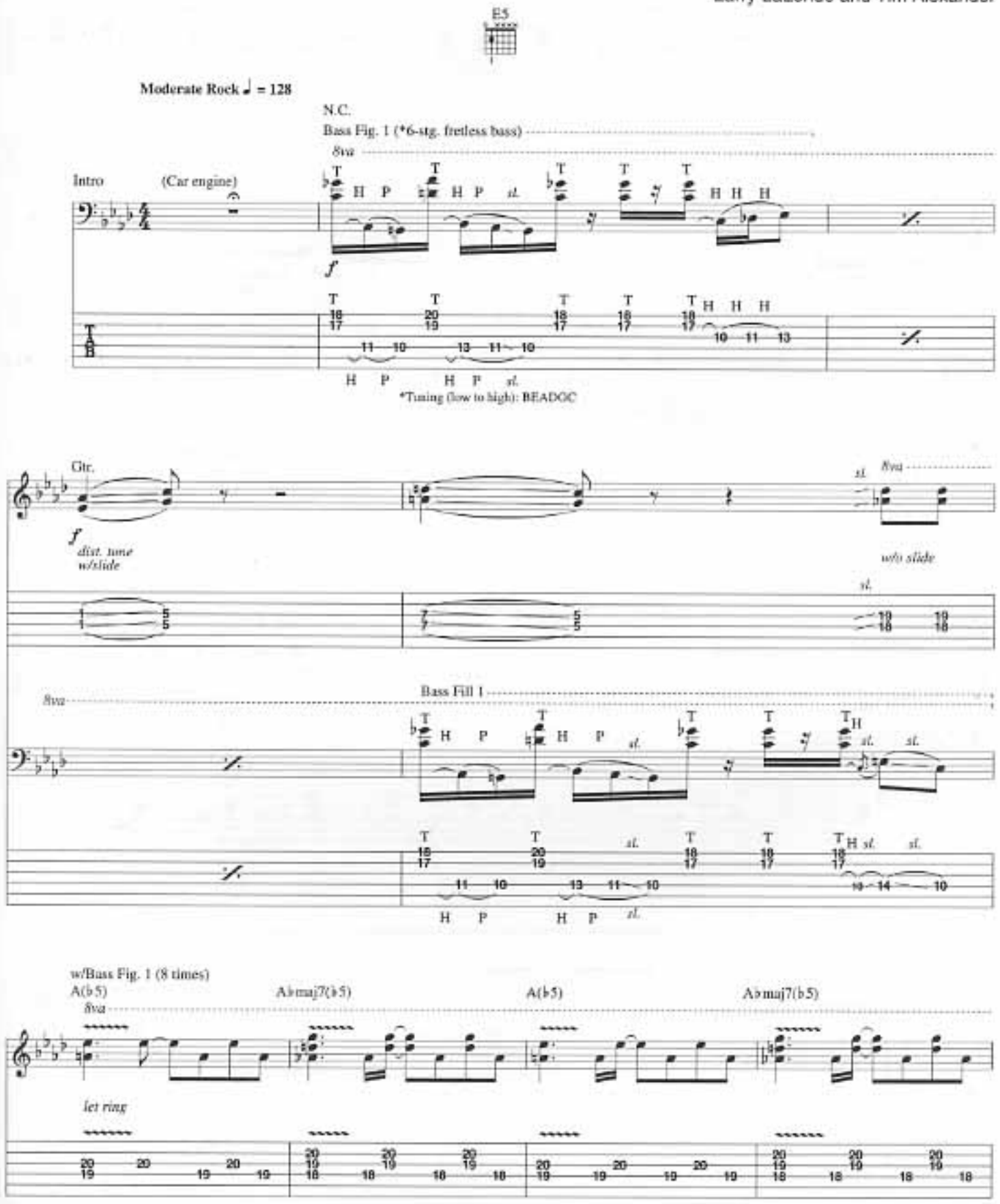


Additional Lyrics

2. Here they come. Here come the bastards.
Bury your head deep in the sand.
Anonymity is a virtue
In this day and age.
Amazing hand dexterity,
Flagrant misuse of security.
Better run, run, run, run, run.
Run, run, run, run, run. *(To Chorus)*

JERRY WAS A RACE CAR DRIVER

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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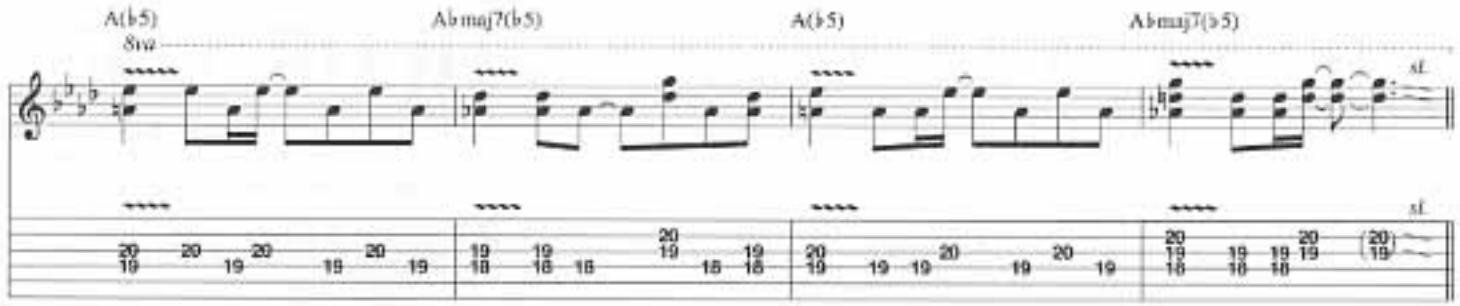
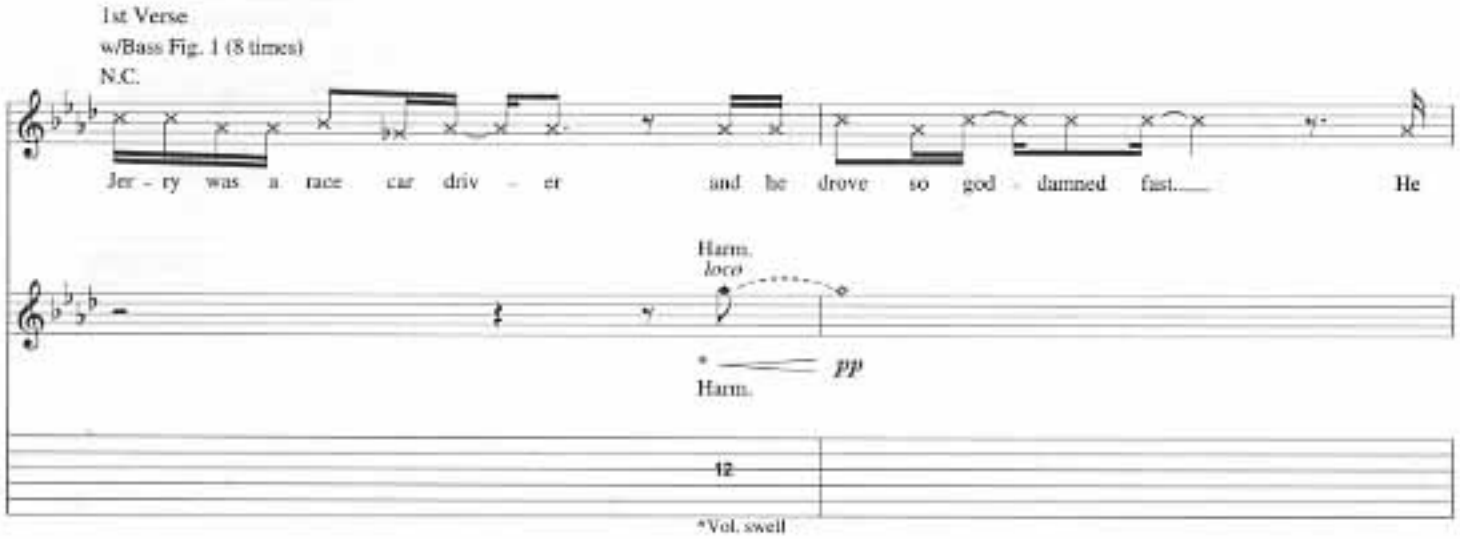
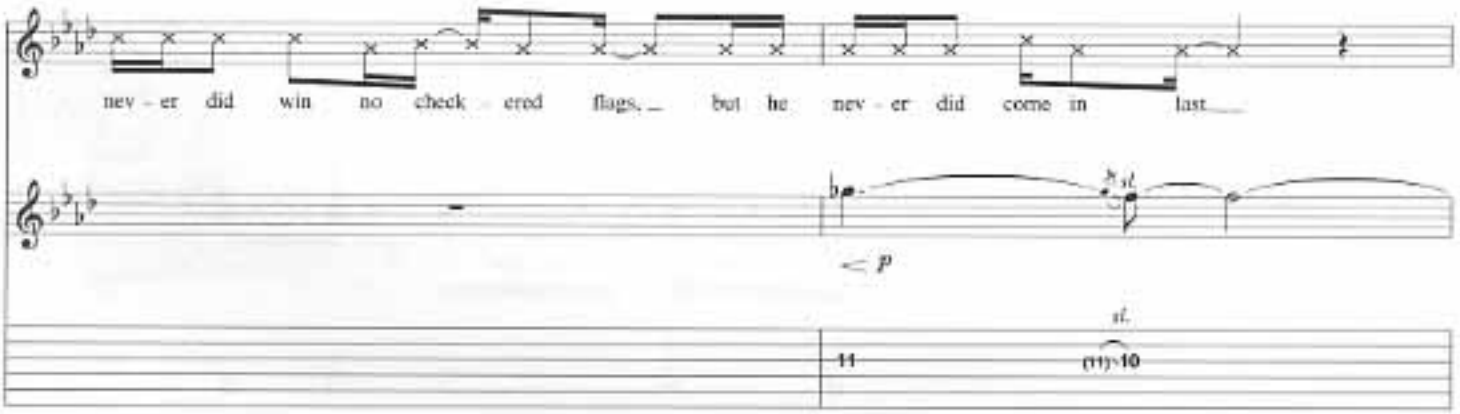
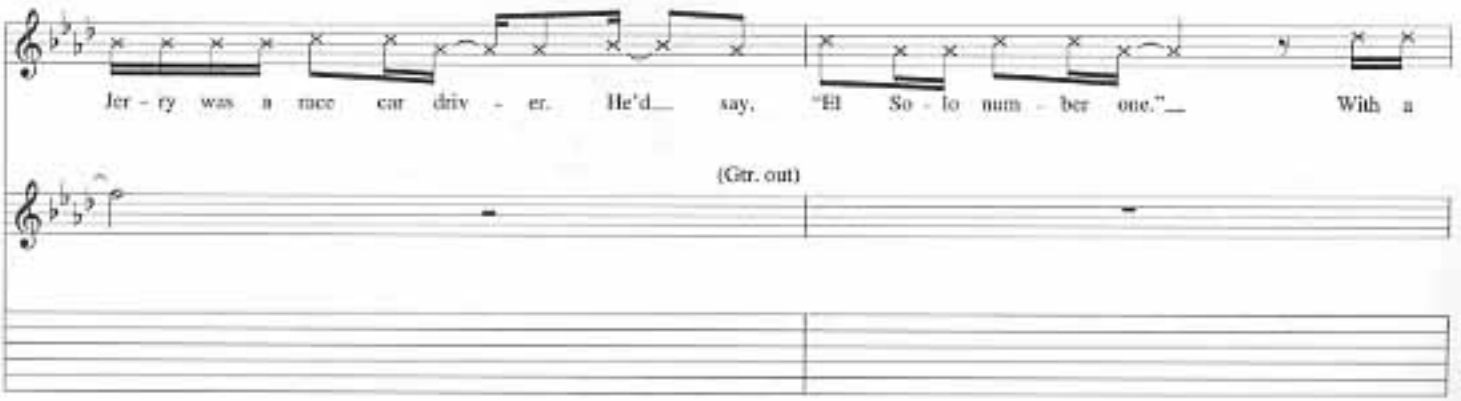
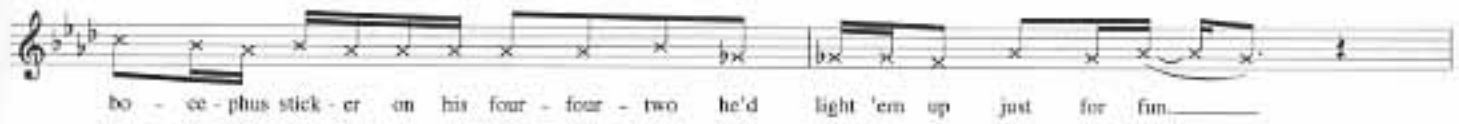
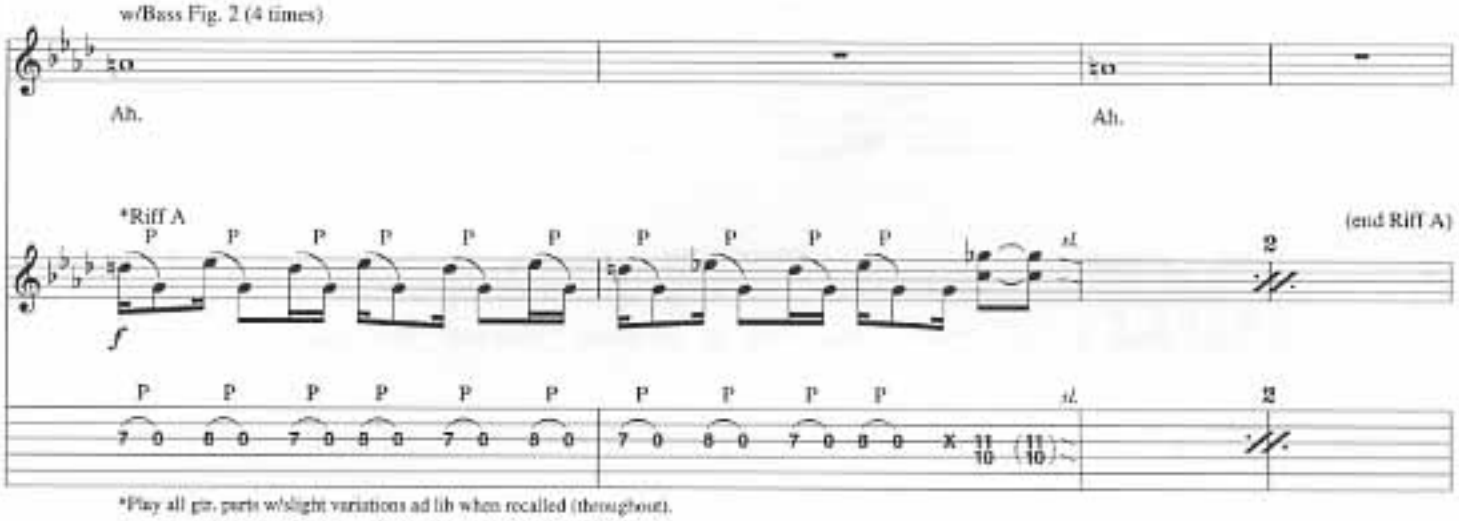

A(♭5)
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
8va
sl.


1st Verse
w/Bass Fig. 1 (8 times)
N.C.
Jer - ry was a race car driv - er and he drove so god - damned fast. He
Harm.
loco
pp
Harm.
12
*Vol. swell

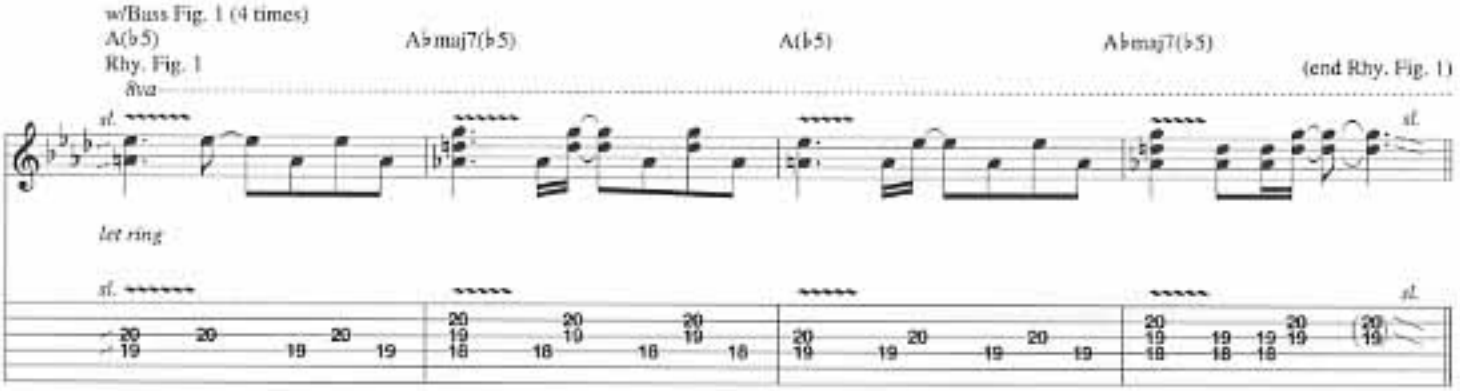

nev - er did win no check - ered flags, but he nev - er did come in last
p
sl.
11
(11)
10

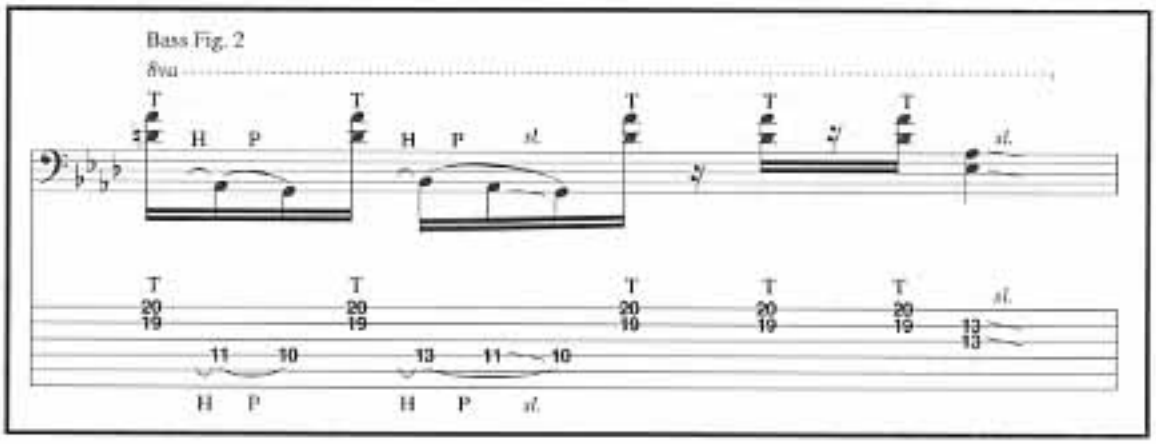

Jer - ry was a race car driv - er. He'd say, "Ell So - lo num - ber one." With a
(Gtr. out)

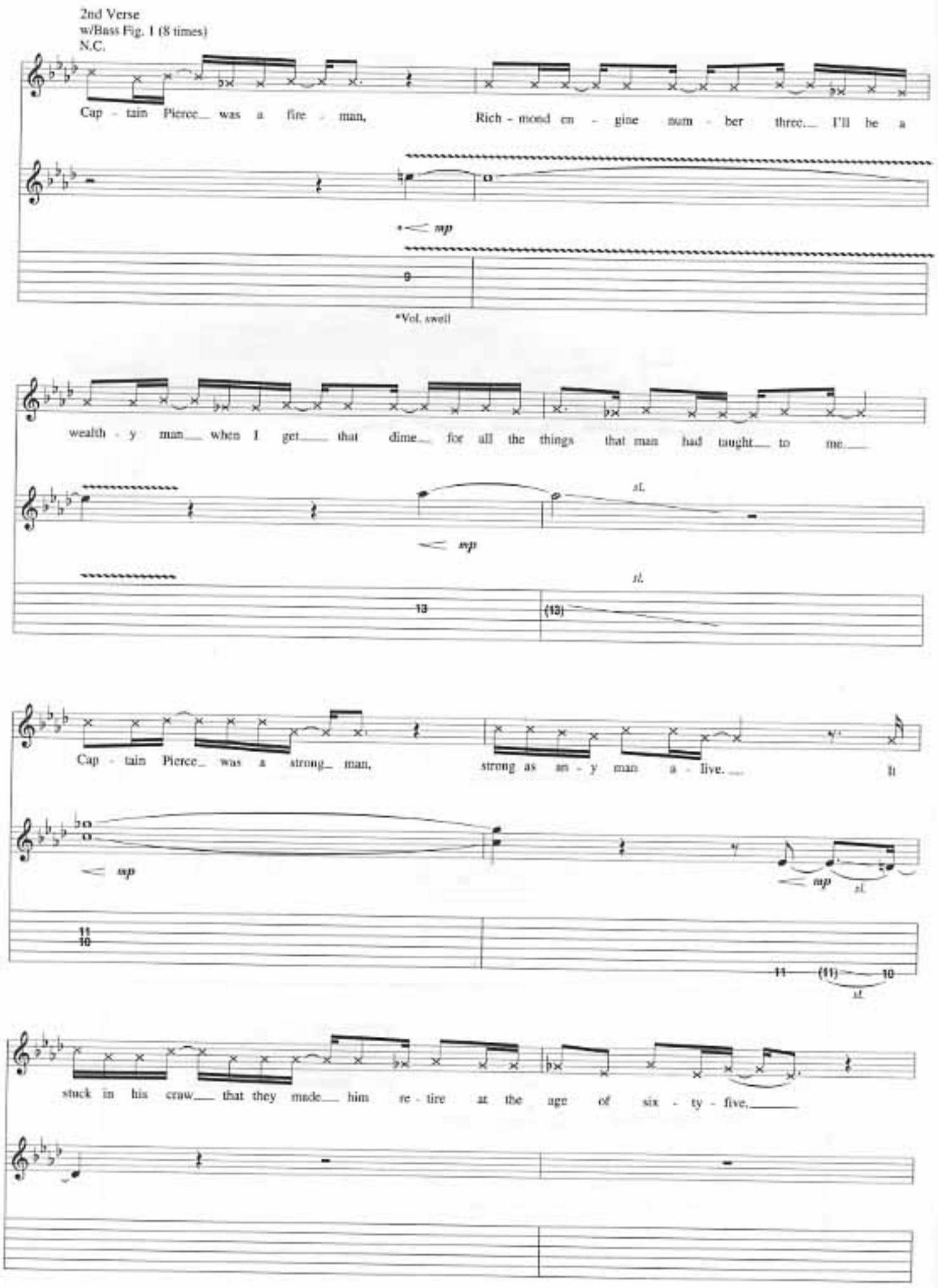


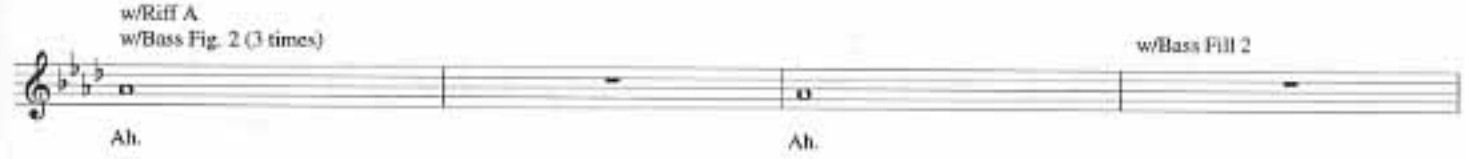


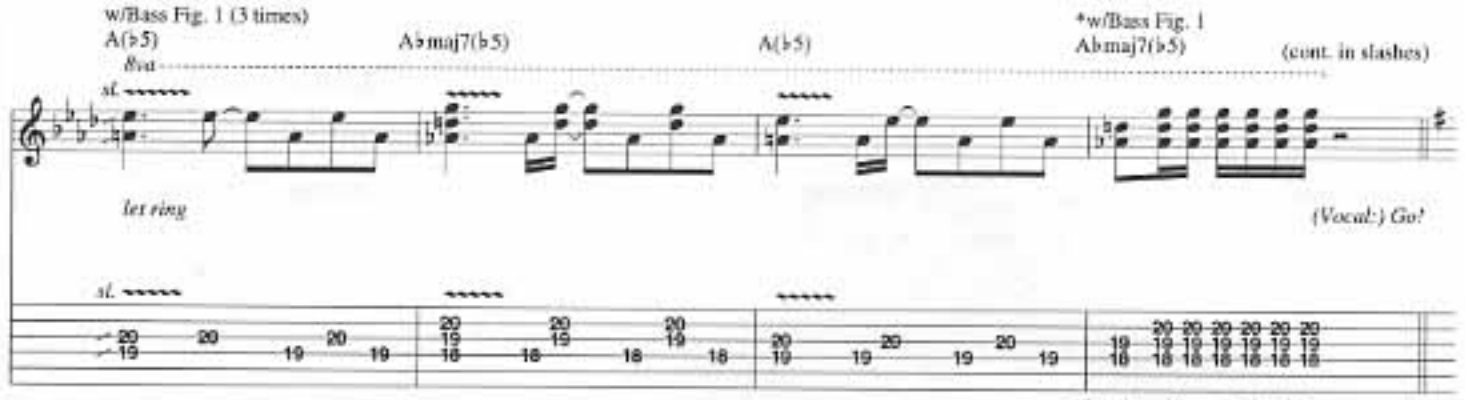
*Play all gtr. parts w/slight variations ad lib when recalled (throughout).



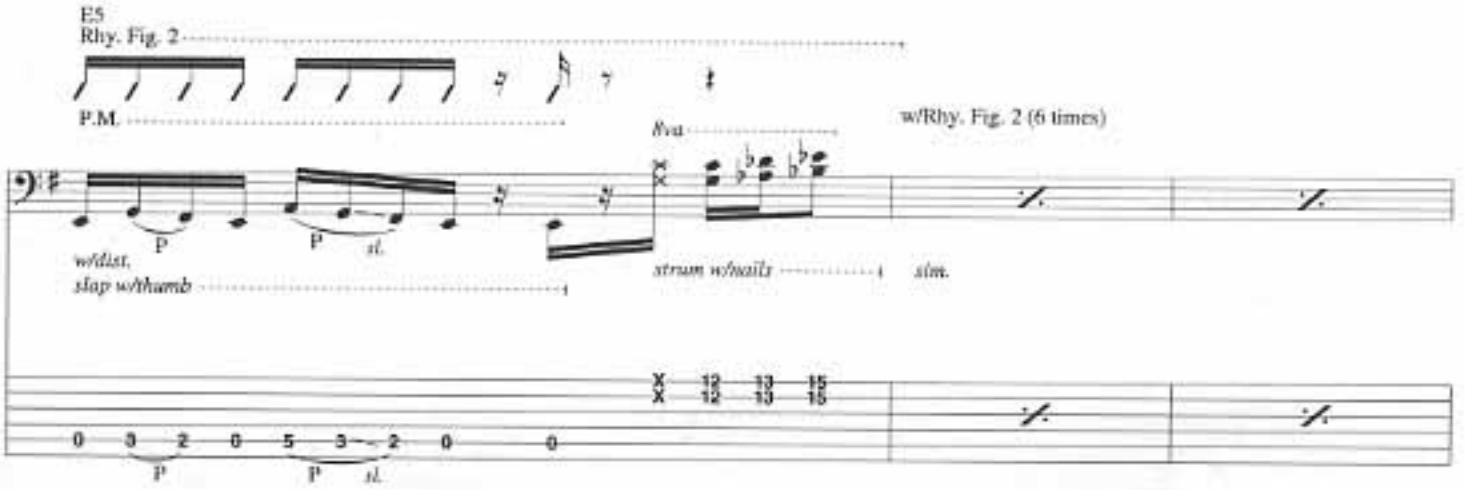


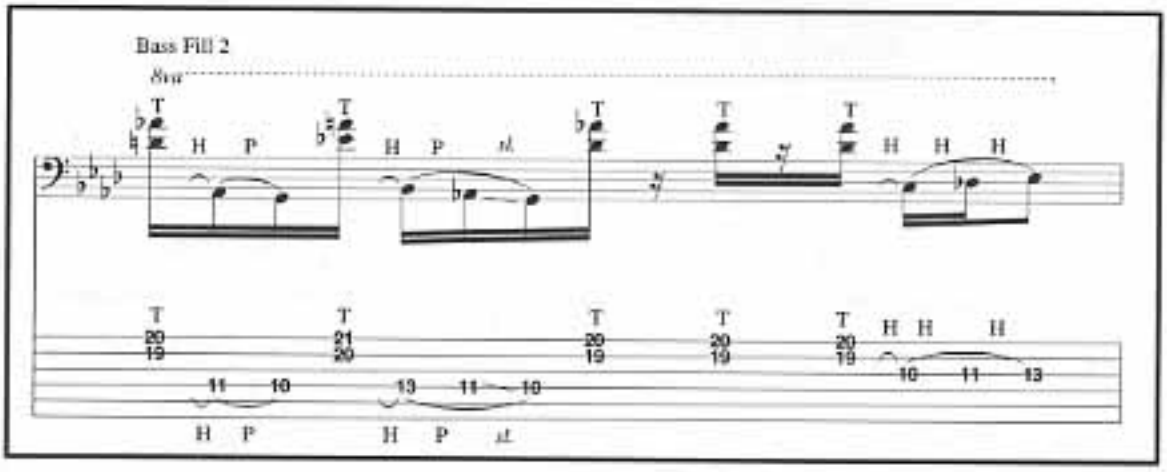

2nd Verse
w/Bass Fig. 1 (8 times)
N.C.
Cap - tain Pierce was a fire - man, Rich - mond en - gine num - ber three. I'll be a
mp
*Vol. swell
wealth - y man when I get that dime for all the things that man had taught to me.
sl.
mp
sl.
Cap - tain Pierce was a strong man, strong as an - y man a - live. It
mp
mp
sl.
sl.
stuck in his craw that they made him re - tire at the age of six - ty - five.

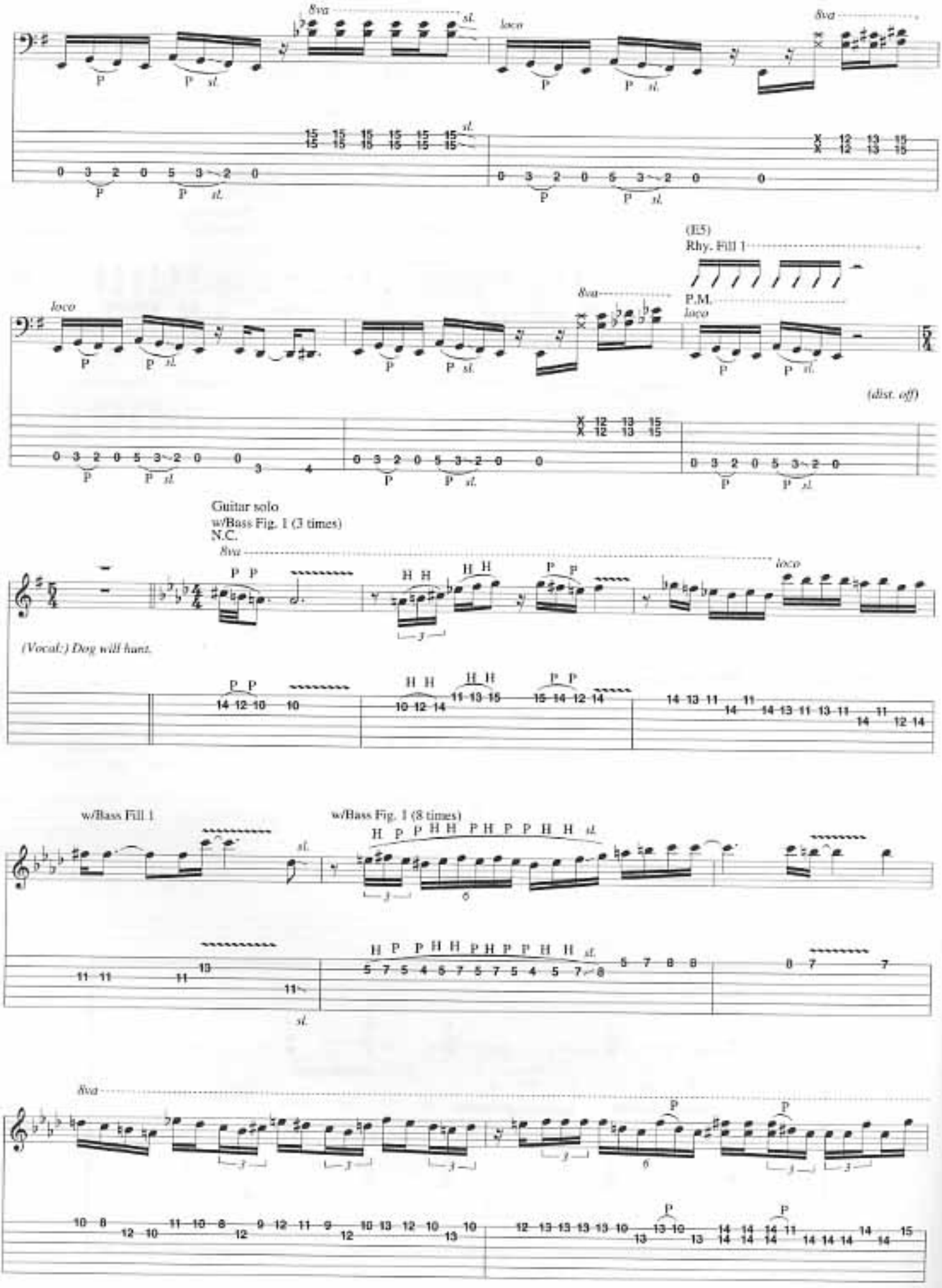


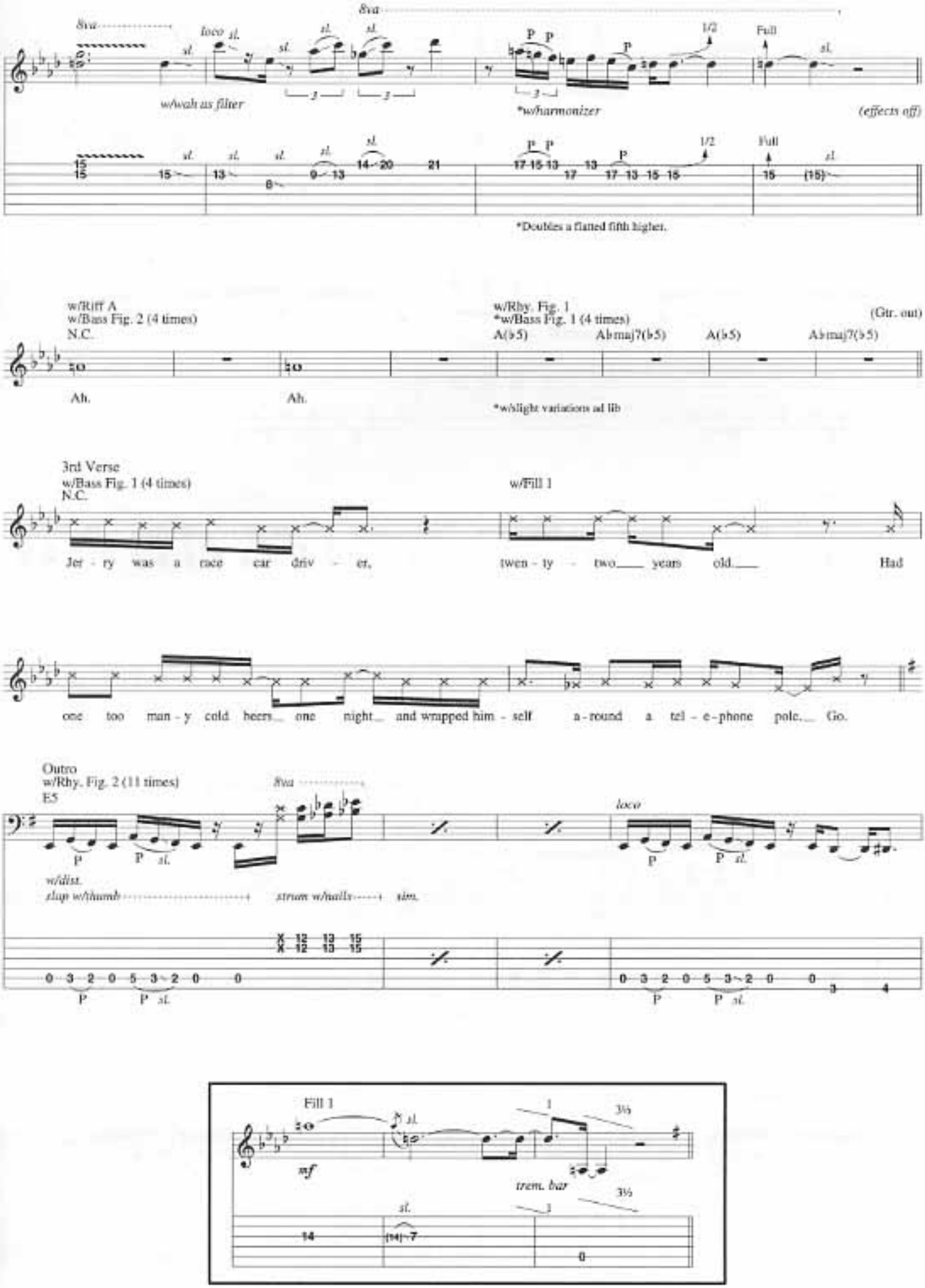


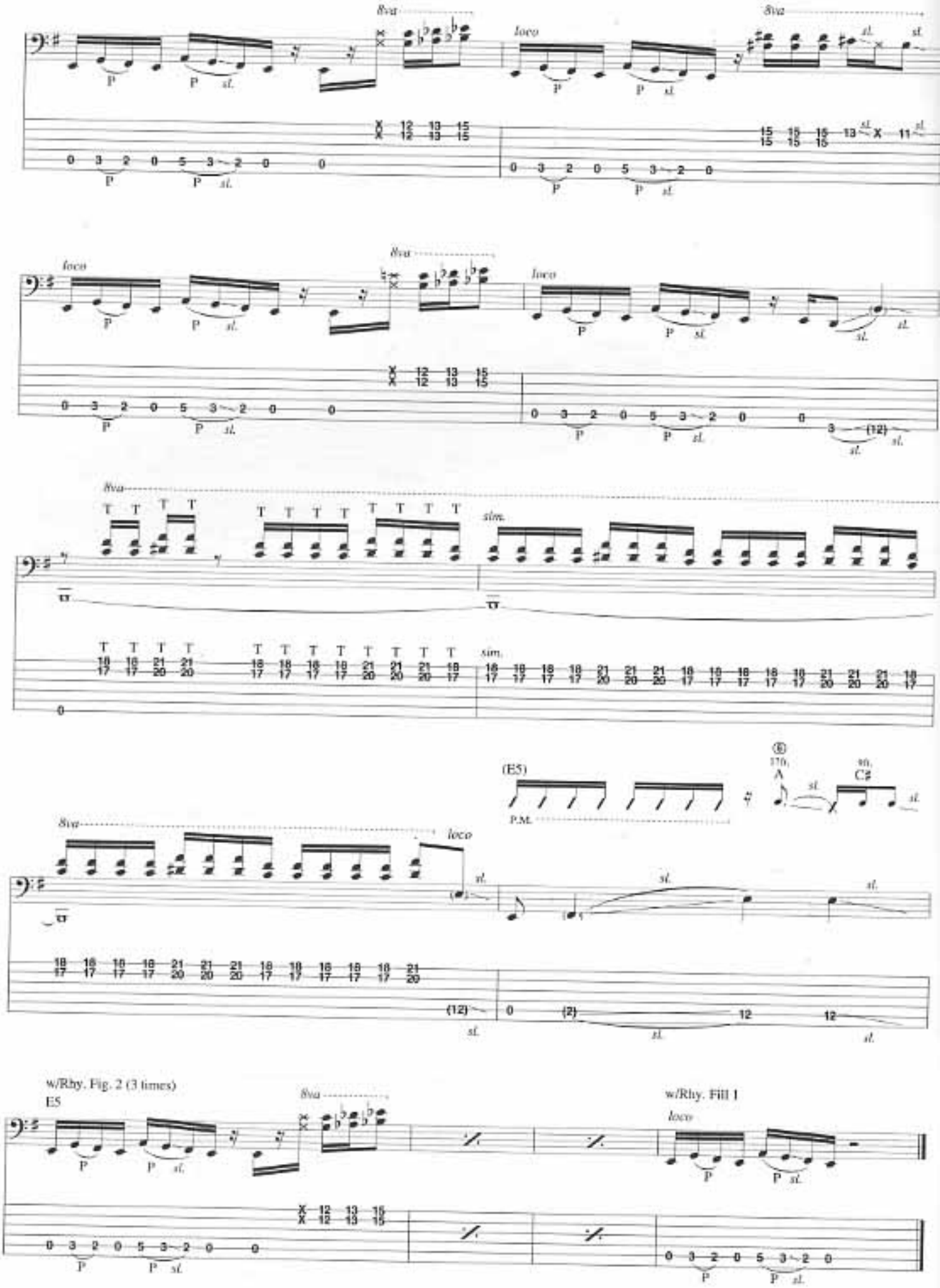
*Substitute 1/2 rest for last 2 beats.





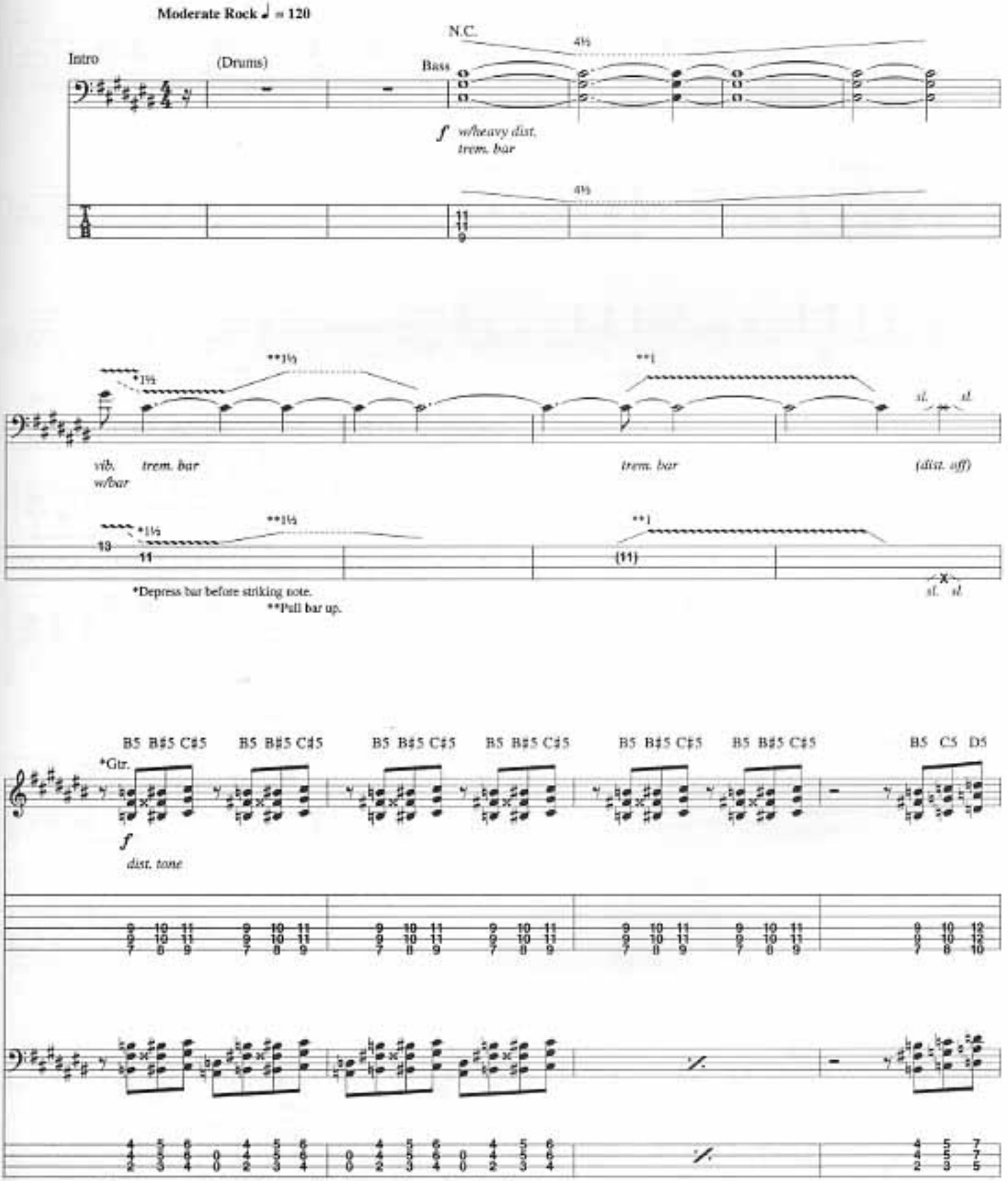

8va
loco
(E5)
Rhy. Fill 1
P.M.
(dist. off)
Guitar solo
w/Bass Fig. 1 (3 times)
N.C.
(Vocal:) Dog will hunt.
w/Bass Fill 1
w/Bass Fig. 1 (8 times)


8va
loco
sl.
w/wah as filter
*w/harmonizer
(effects off)
Full
1/2
*Doubles a flatted fifth higher.
w/Riff A
w/Bass Fig. 2 (4 times)
N.C.
Ah.
Ah.
w/Rhy. Fig. 1
*w/Bass Fig. 1 (4 times)
A(♭5)
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
(Gtr. out)
*w/slight variations ad lib
3rd Verse
w/Bass Fig. 1 (4 times)
N.C.
Jer - ry was a race car driv - er,
w/Fill 1
twen - ty - two years old. Had
one too man - y cold beers one night and wrapped him - self a - round a tel - e - phone pole. Go.
Outro
w/Rhy. Fig. 2 (11 times)
E5
w/dist.
slap w/thumb
strum w/nails
sim.
loco
Fill 1
mf
trem. bar
3½


8va
loco
sl.
P
sim.
T
(E5)
P.M.
A
C♯
w/Rhy. Fig. 2 (3 times)
E5
w/Rhy. Fill 1

JOHN THE FISHERMAN

Lyrics by Les Claypool
Music by Les Claypool,
Tim Alexander and Todd Huth



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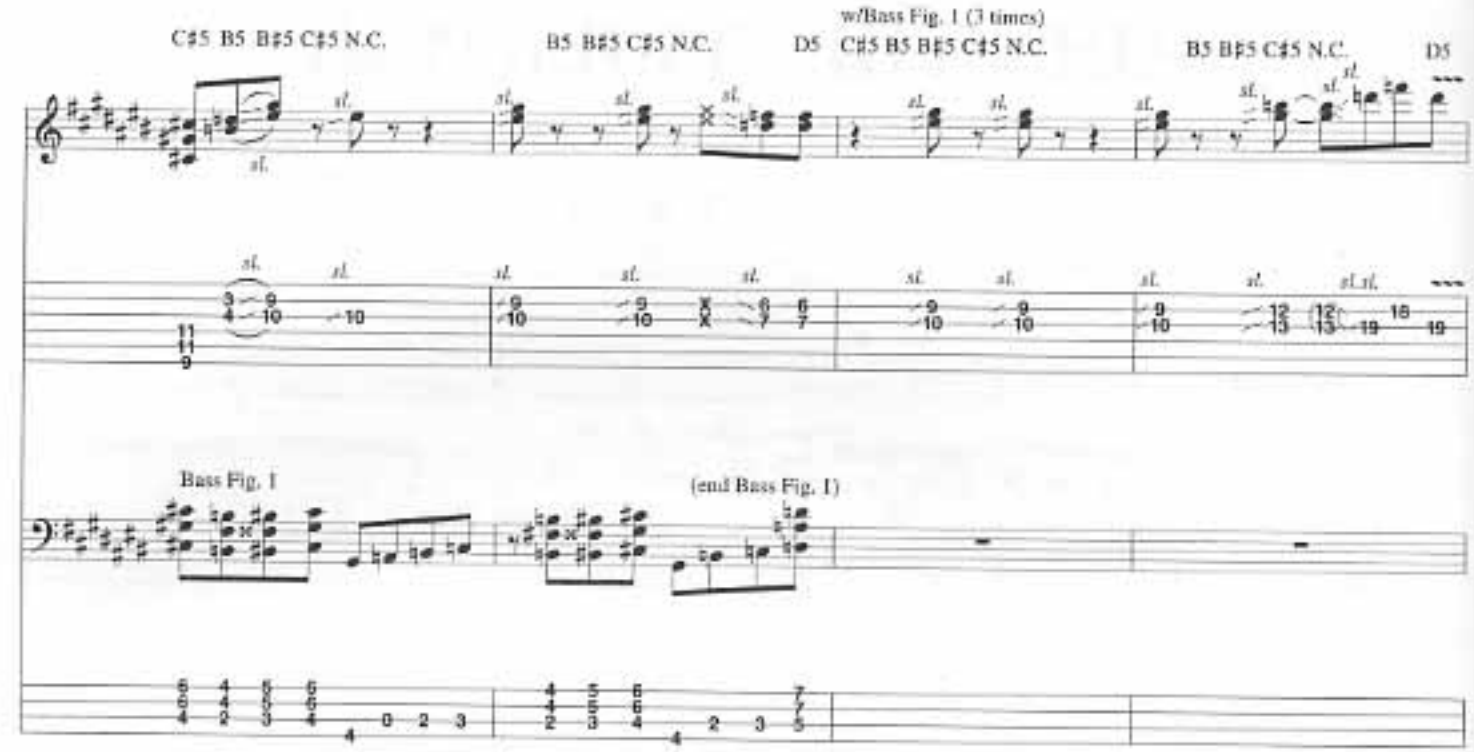
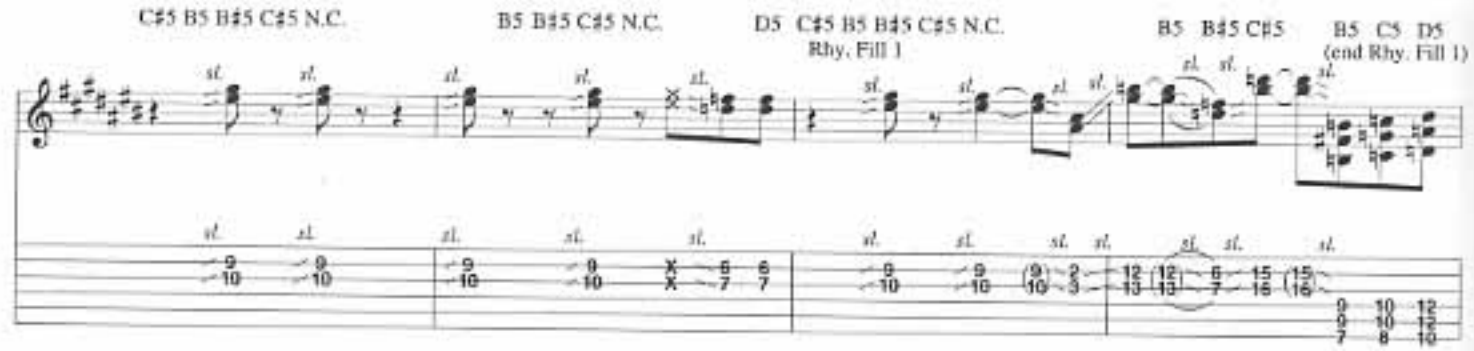
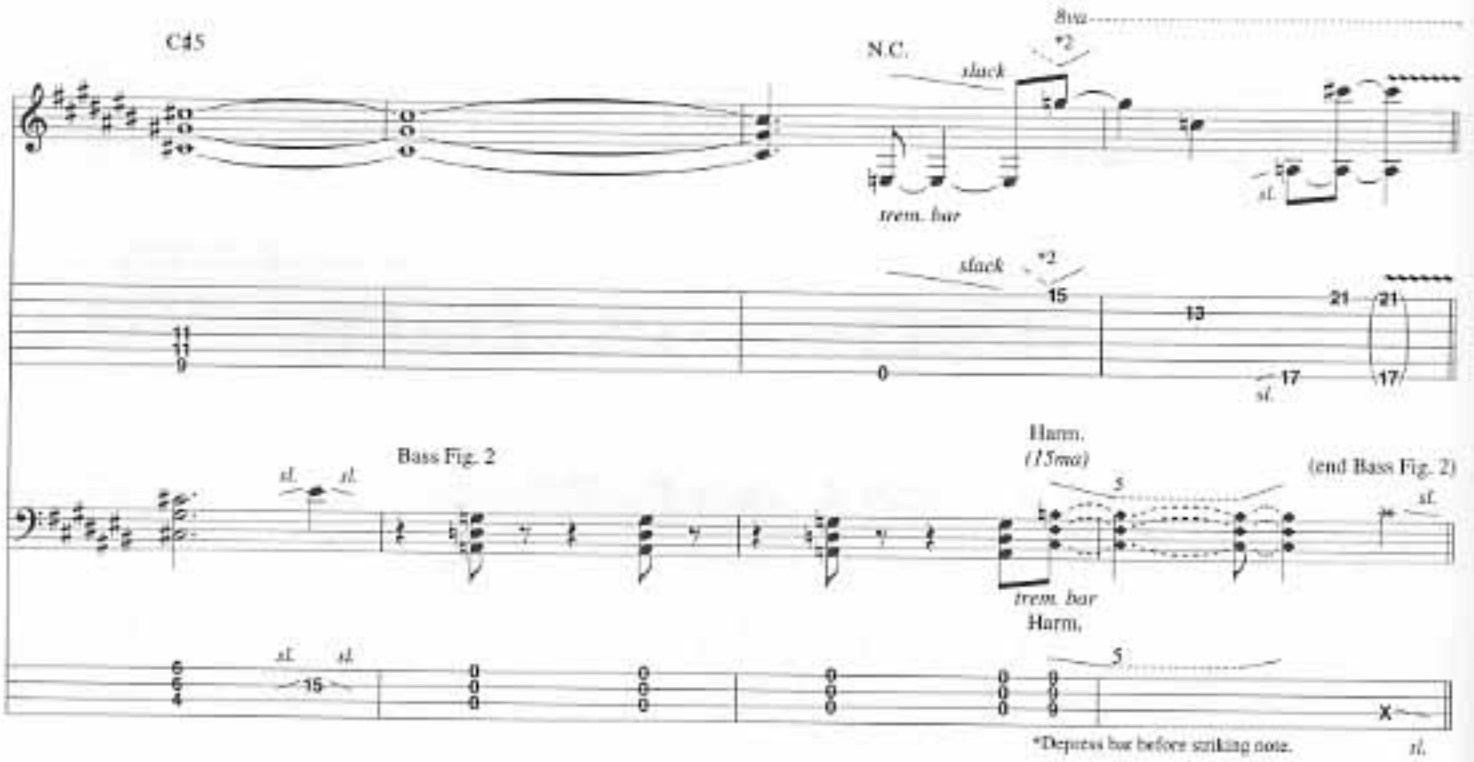
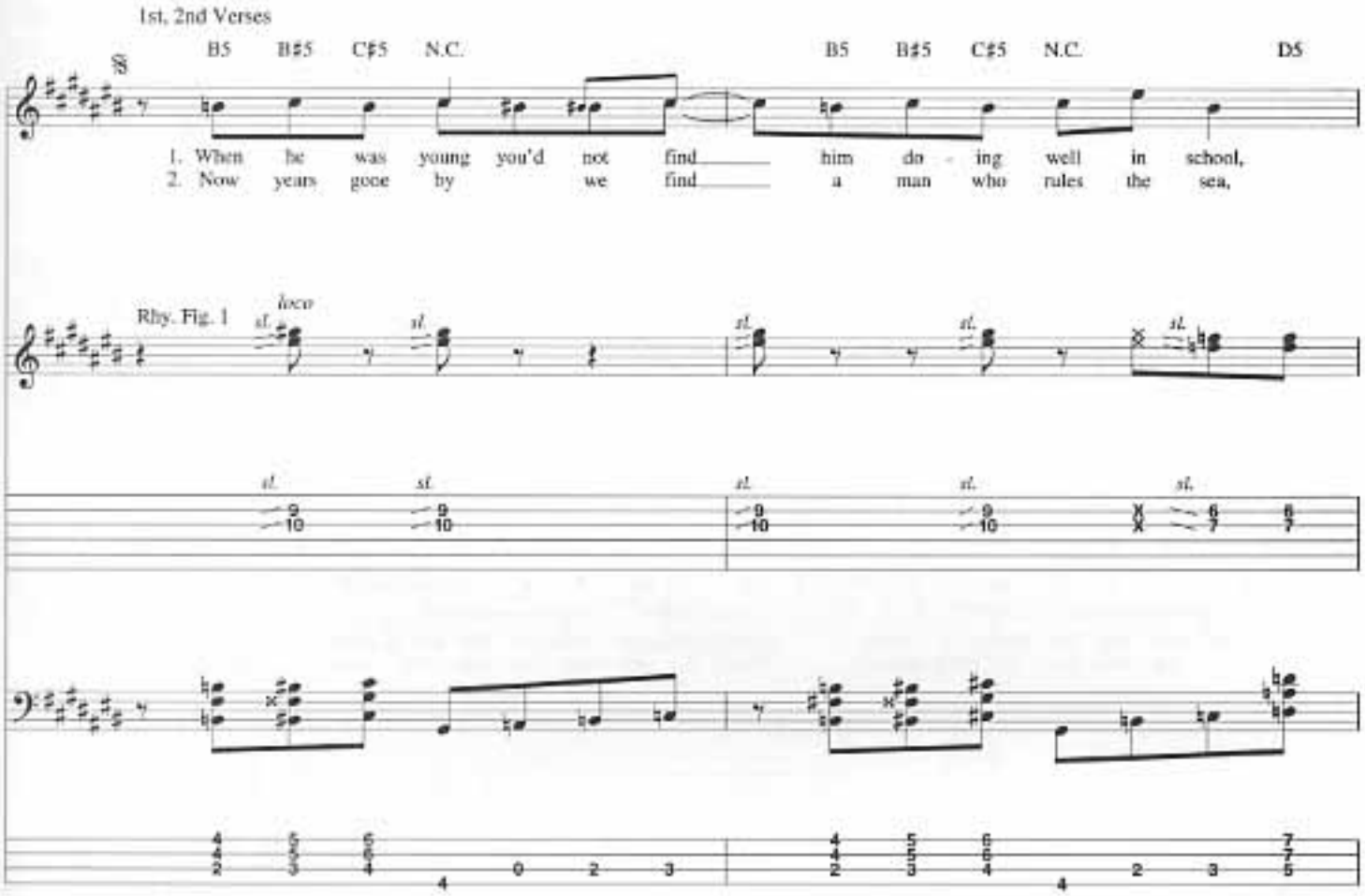
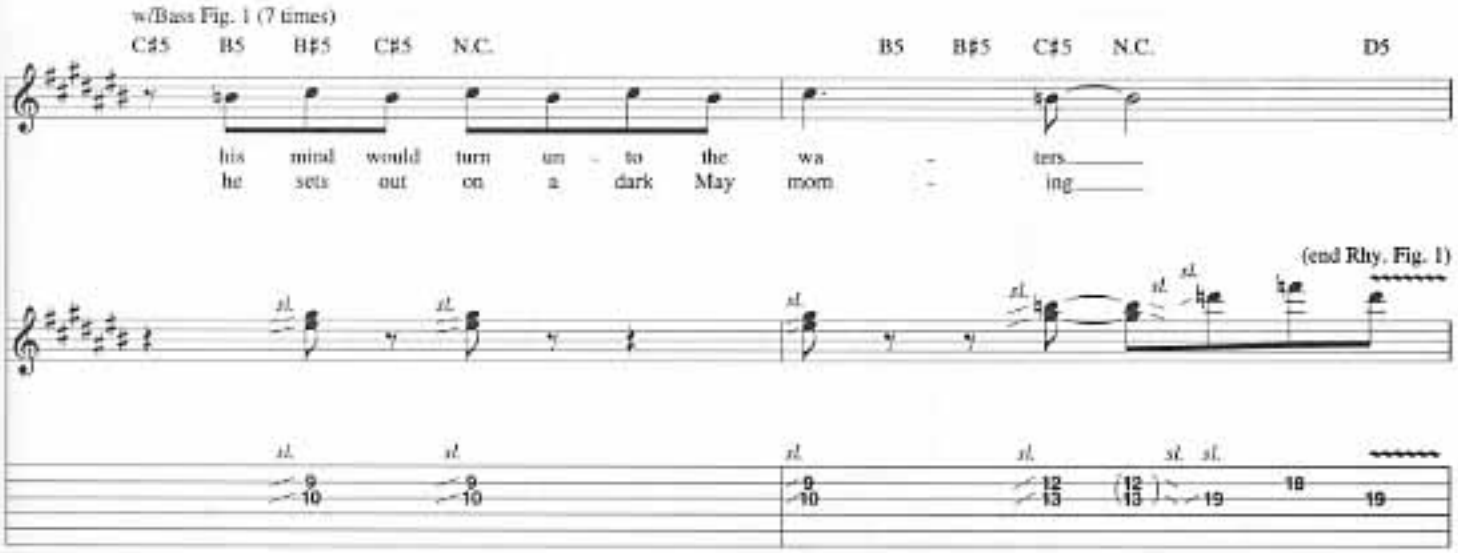


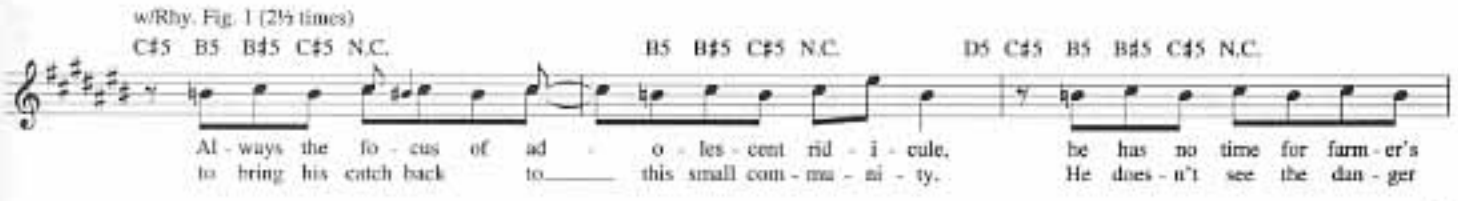


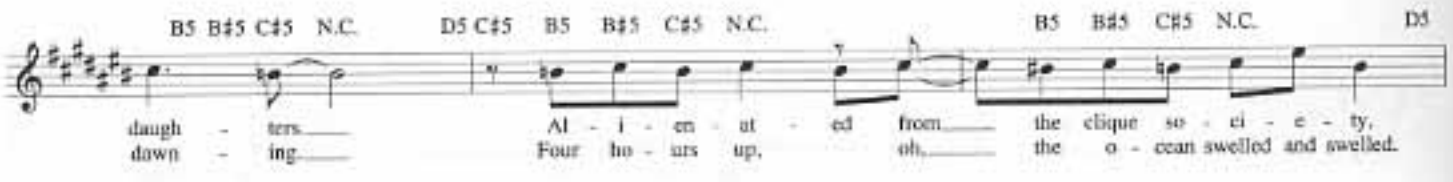


*Depress bar before striking note.

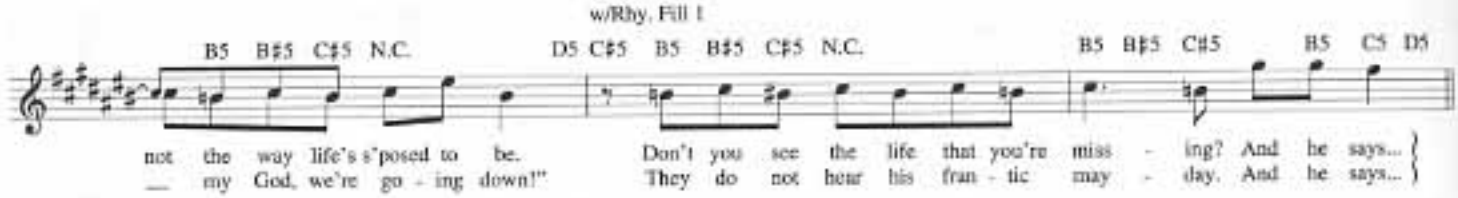

1st, 2nd Verses
B5 B♯5 C♯5 N.C. B5 B♯5 C♯5 N.C. D5
1. When he was young you'd not find him do - ing well in school,
2. Now years gone by we find a man who rules the sea,
Rhy. Fig. 1
loco
sl.

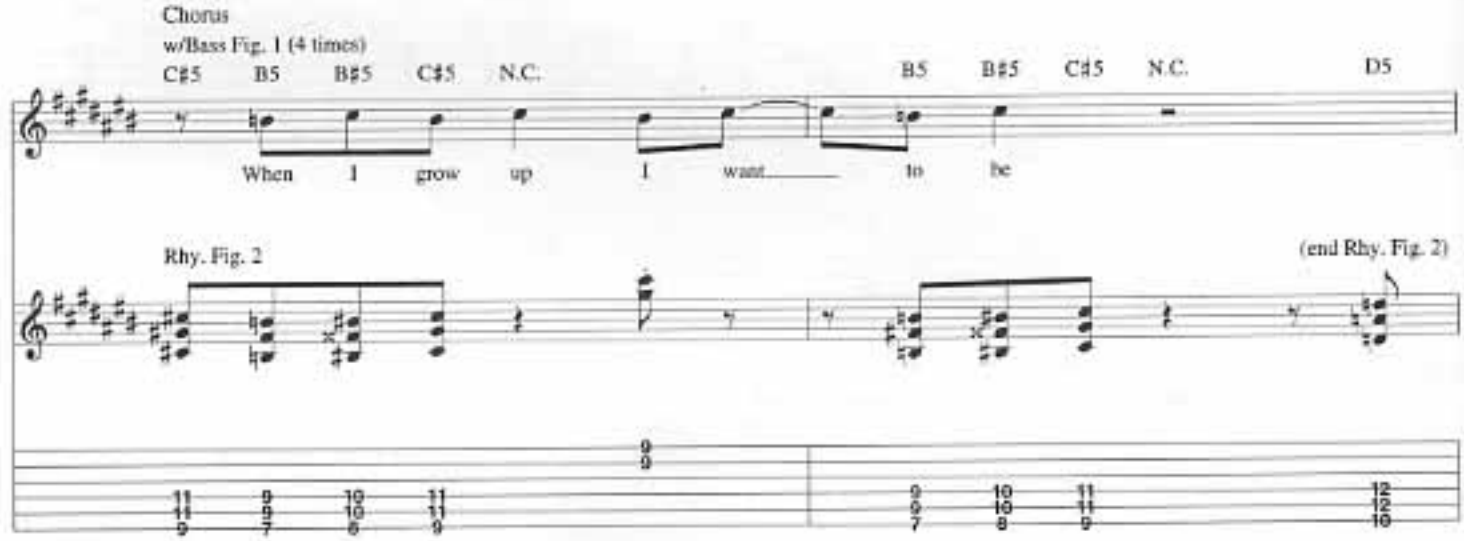

w/Bass Fig. 1 (7 times)
C♯5 B5 B♯5 C♯5 N.C. B5 B♯5 C♯5 N.C. D5
his mind would turn un - to the wa - ters
he sets out on a dark May morn - ing
(end Rhy. Fig. 1)
sl.

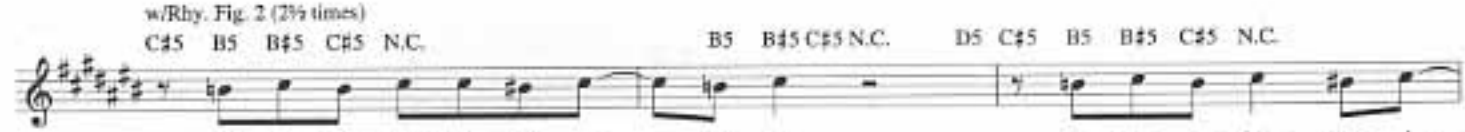

w/Rhy. Fig. 1 (2½ times)
C♯5 B5 B♯5 C♯5 N.C. B5 B♯5 C♯5 N.C. D5 C♯5 B5 B♯5 C♯5 N.C.
Al - ways the fo - cus of ad - o - les - cent rid - i - cule, he has no time for farm - er's
to bring his catch back to this small com - mu - ni - ty. He does - n't see the dan - ger

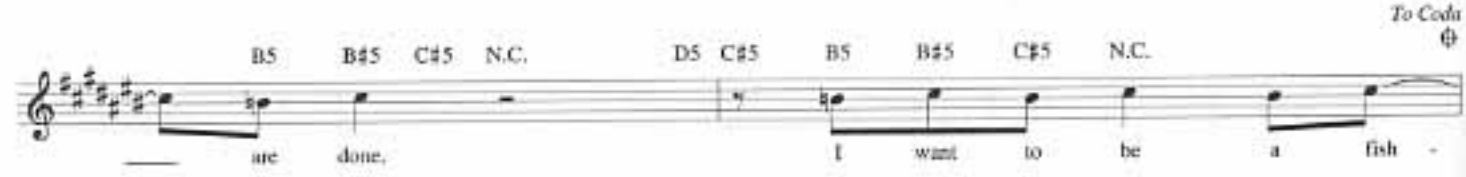

B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5
daugh - ters. Al - i - en - at - ed from the clique so - ci - e - ty,
down - ing. Four ho - urs up, oh, the o - cean swelled and swelled.

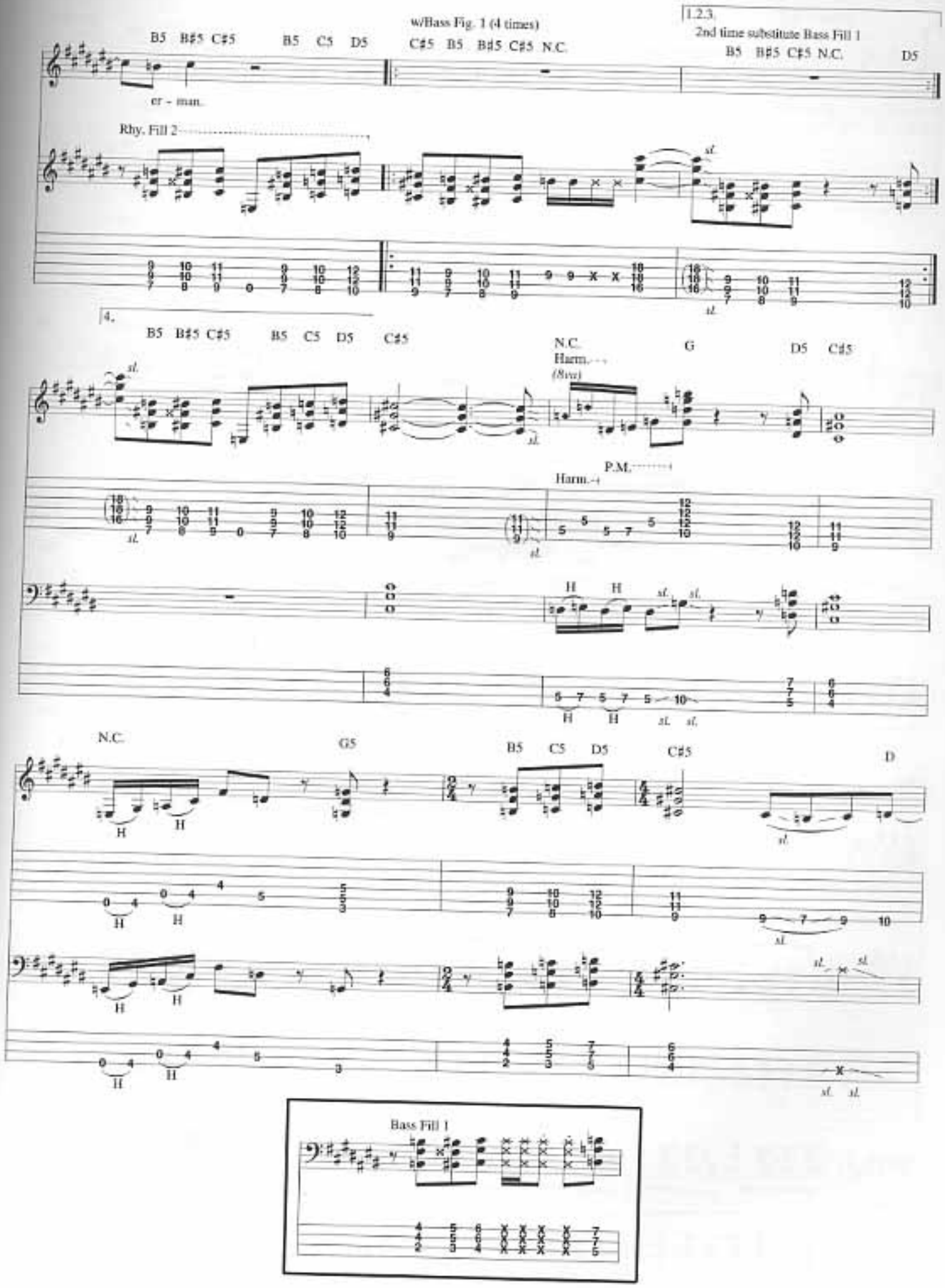
C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.
a lone - ly boy finds peace in fish - ing. His moth - er says, "John, this is
The fog rolled in, it start - ed rain - ing. "The star - board bow, oh

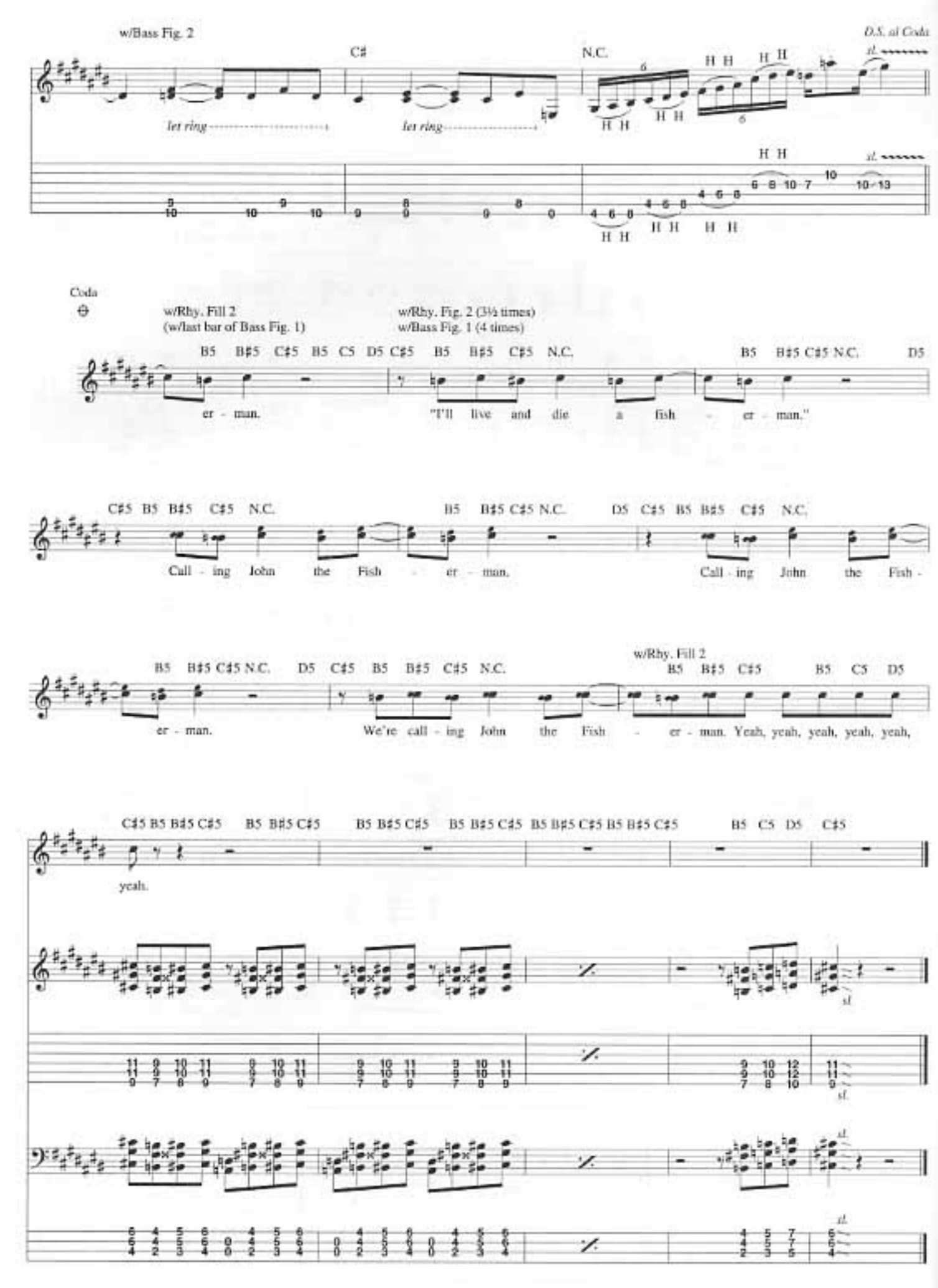

w/Rhy. Fill 1
B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 B5 C5 D5
not the way life's s'posed to be. Don't you see the life that you're miss - ing? And he says...
my God, we're go - ing down!" They do not hear his fran - tic may - day. And he says...


Chorus
w/Bass Fig. 1 (4 times)
C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5
When I grow up I want to be
Rhy. Fig. 2
(end Rhy. Fig. 2)


w/Rhy. Fig. 2 (2½ times)
C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.
one of the har - vest - ers of the sea. I think be - fore my days

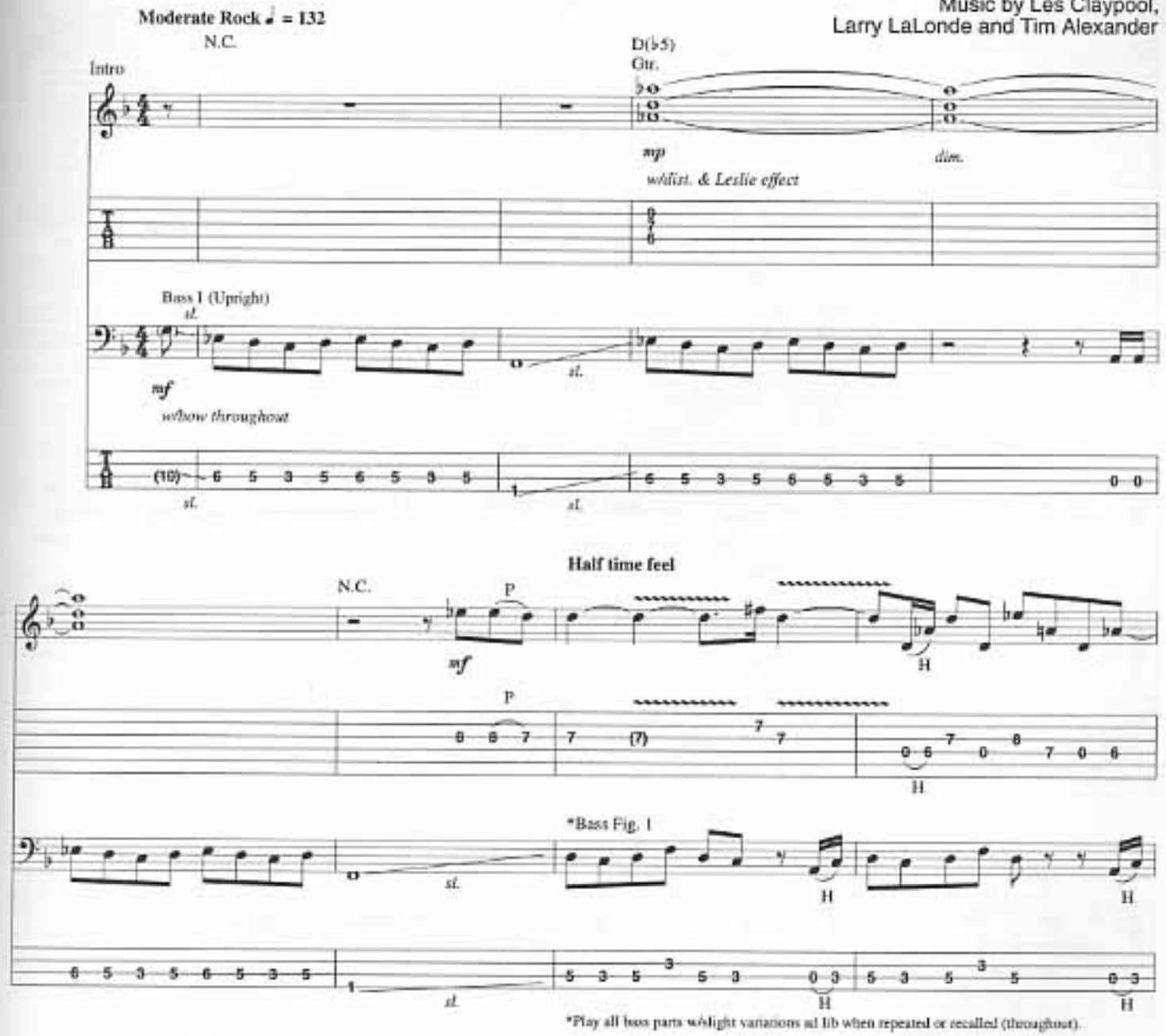

To Coda
B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.
are done. I want to be a fish -


w/Bass Fig. 1 (4 times)
1.2.3.
2nd time substitute Bass Fill 1
B5 B#5 C#5 B5 C5 D5
C#5 B5 B#5 C#5 N.C.
B5 B#5 C#5 N.C. D5
er - man.
Rhy. Fill 2
4.
B5 B#5 C#5 B5 C5 D5 C#5
N.C.
Harm.
(8va)
G
D5 C#5
P.M.
Harm.
N.C.
G5
B5 C5 D5
C#5
D
Bass Fill 1


w/Bass Fig. 2
D.S. al Coda
C♯
N.C.
let ring
let ring
Coda
w/Rhy. Fill 2
(w/last bar of Bass Fig. 1)
w/Rhy. Fig. 2 (3½ times)
w/Bass Fig. 1 (4 times)
B5 B♯5 C♯5 B5 C5 D5 C♯5 B5 B♯5 C♯5 N.C. B5 B♯5 C♯5 N.C. D5
er - man. "I'll live and die a fish - er - man."
C♯5 B5 B♯5 C♯5 N.C. B5 B♯5 C♯5 N.C. D5 C♯5 B5 B♯5 C♯5 N.C.
Call - ing John the Fish - er - man. Call - ing John the Fish -
B5 B♯5 C♯5 N.C. D5 C♯5 B5 B♯5 C♯5 N.C.
w/Rhy. Fill 2
B5 B♯5 C♯5 B5 C5 D5
er - man. We're call - ing John the Fish - er - man. Yeah, yeah, yeah, yeah, yeah,
C♯5 B5 B♯5 C♯5 B5 B♯5 C♯5 B5 B♯5 C♯5 B5 B♯5 C♯5 B5 B♯5 C♯5 B5 C5 D5 C♯5
yeah.

MR. KRINKLE

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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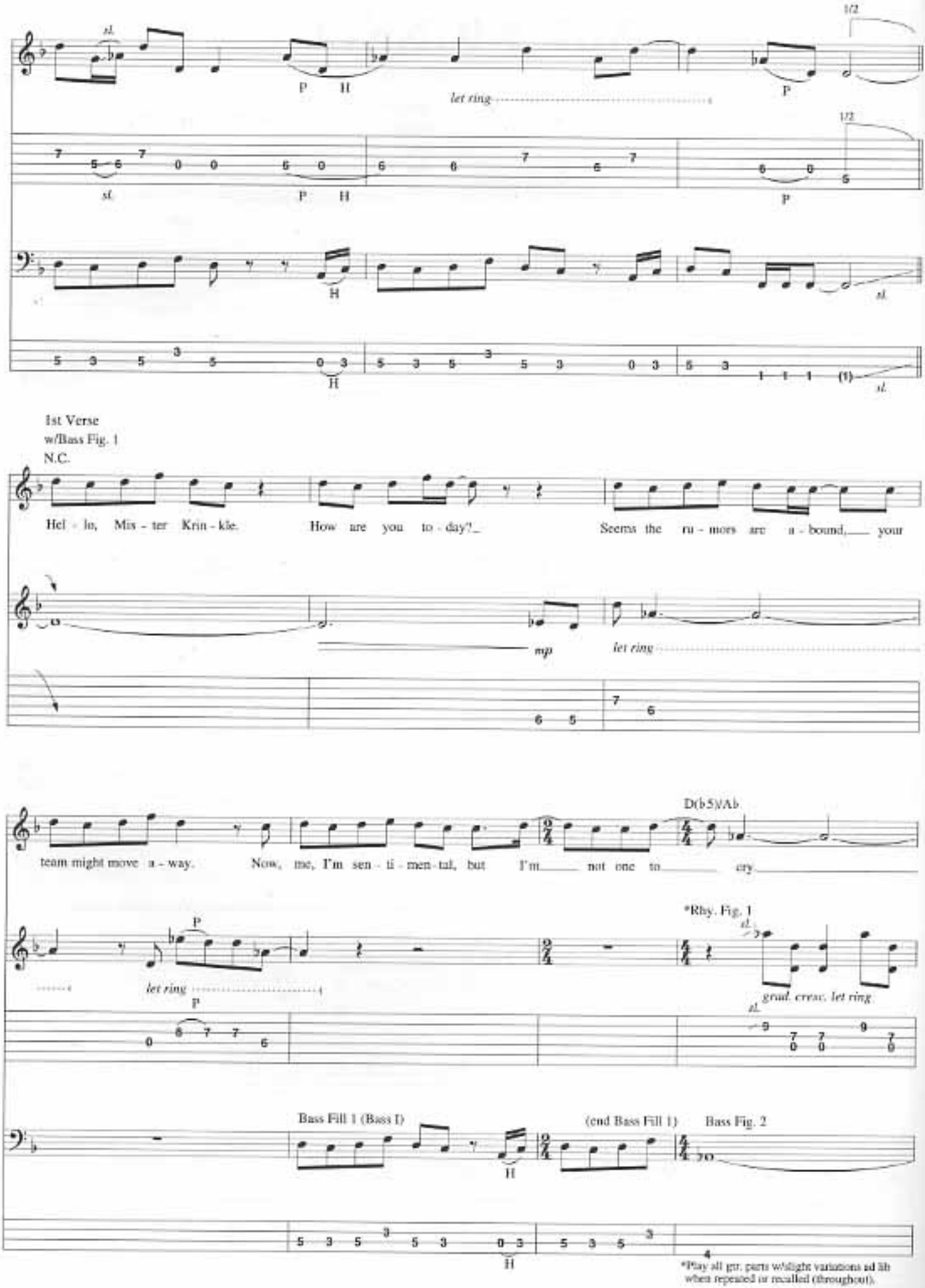
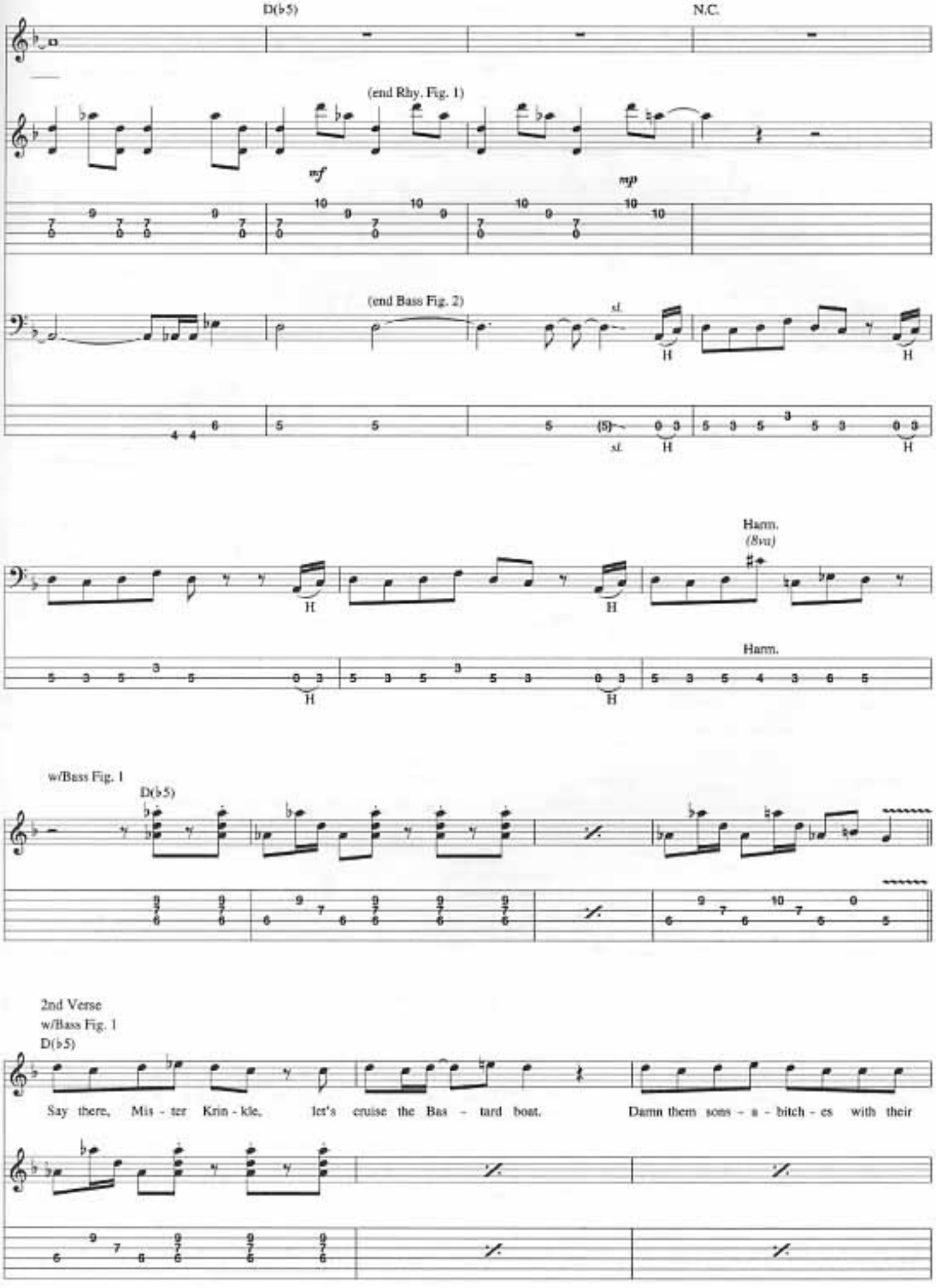
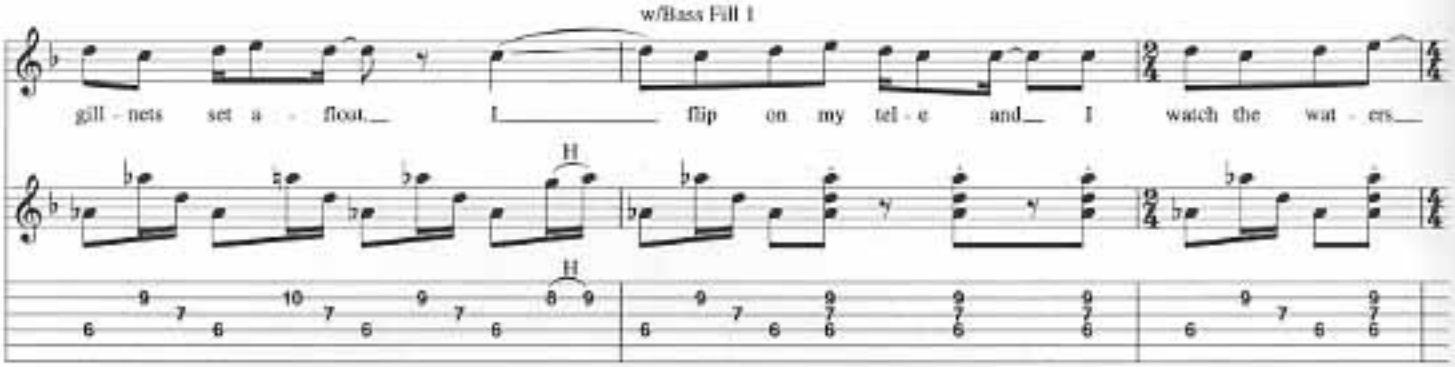
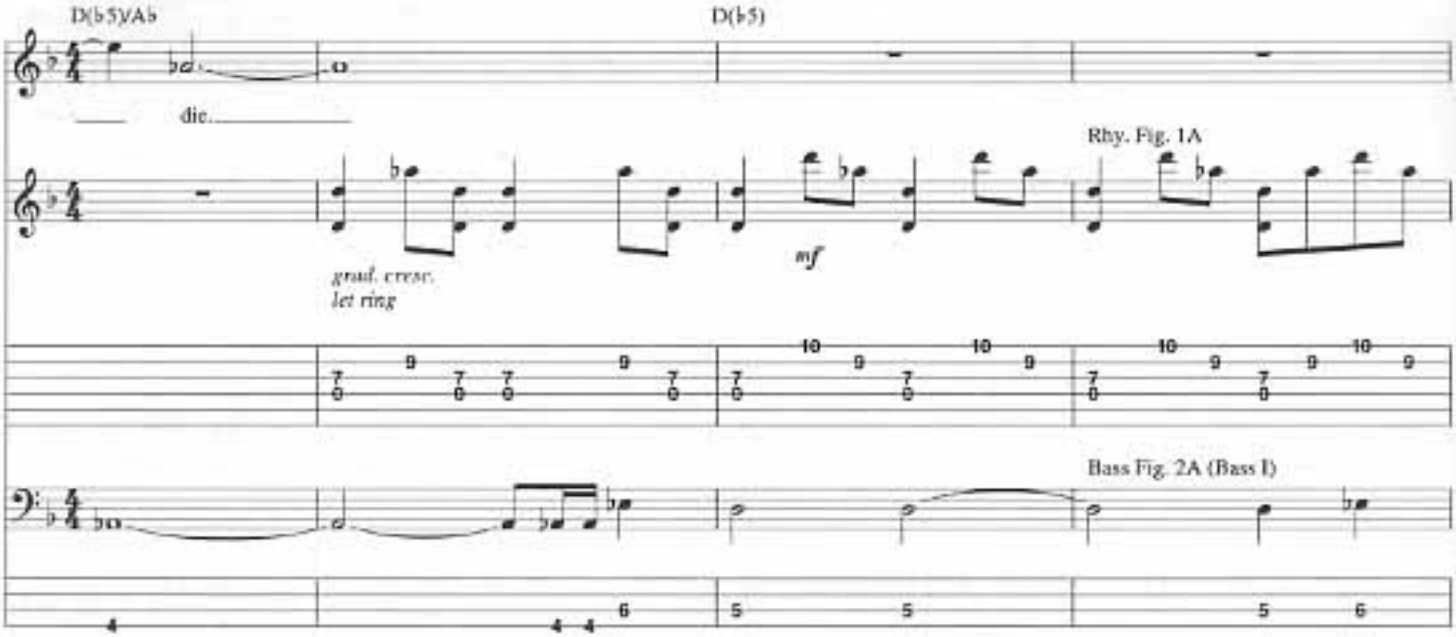
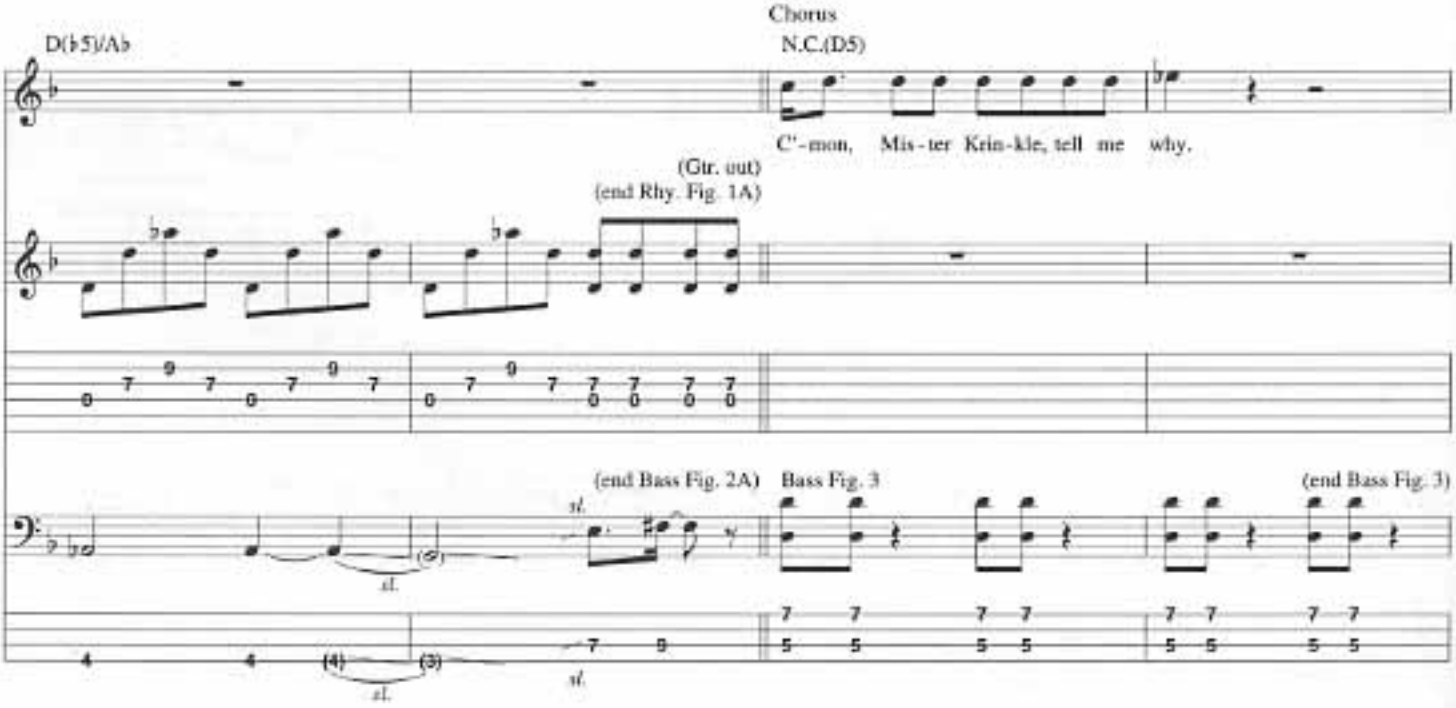

let ring
1/2
1st Verse
w/Bass Fig. 1
N.C.
Hel - lo, Mis - ter Krin - kle. How are you to - day?_ Seems the ru - mors are a - bound,___ your
mp
let ring
team might move a - way. Now, me, I'm sen - ti - men - tal, but I'm___ not one to___ cry___
D(b5)/Ab
*Rhy. Fig. 1
let ring
grad. cresc. let ring
Bass Fill 1 (Bass I)
(end Bass Fill 1)
Bass Fig. 2
*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

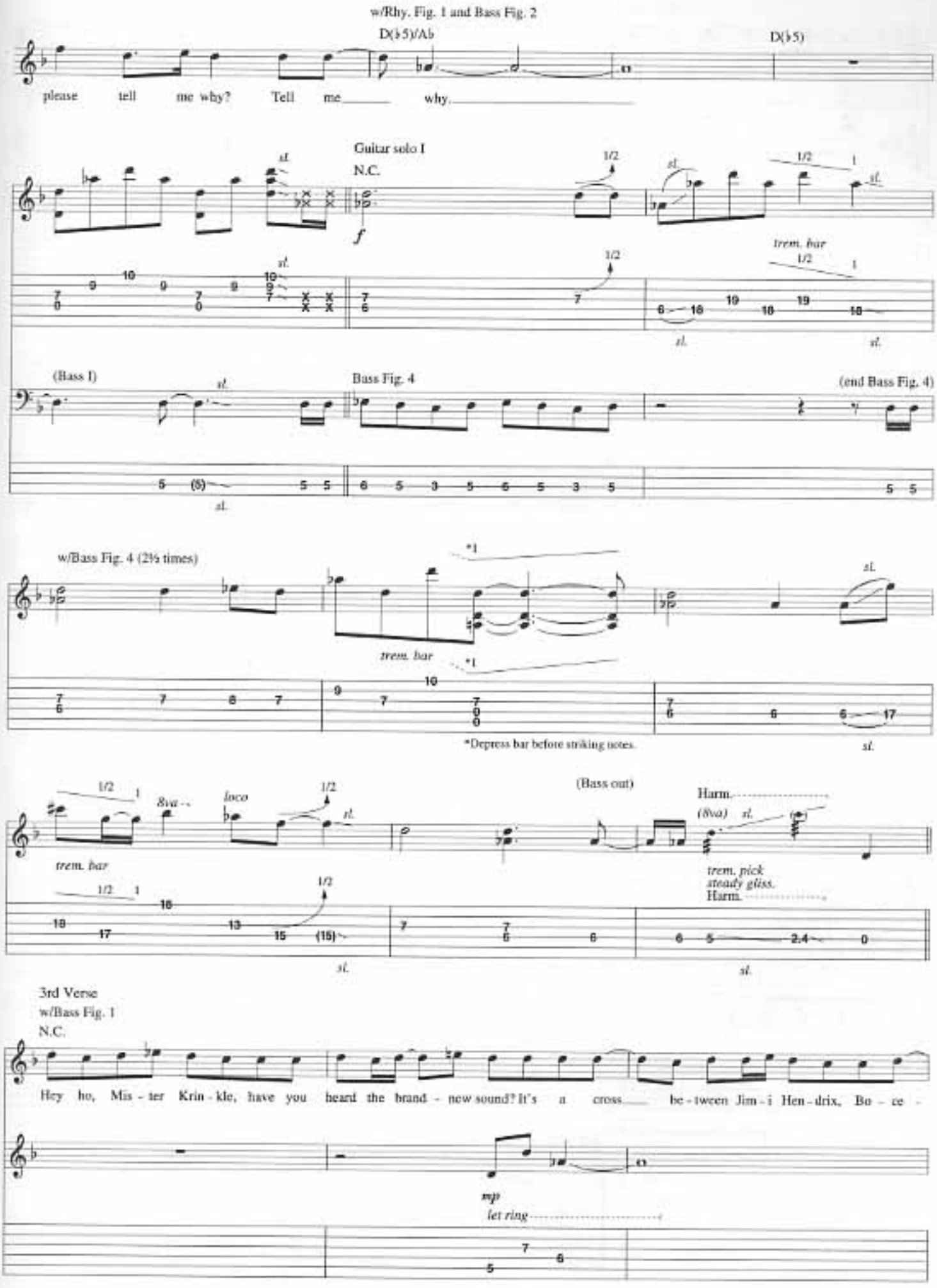

D(♭5)
N.C.
(end Rhy. Fig. 1)
mf
mp
(end Bass Fig. 2)
sl.
H
Harm.
(8va)
w/Bass Fig. 1
D(♭5)
2nd Verse
w/Bass Fig. 1
D(♭5)
Say there, Mis - ter Krin - kle, let's cruise the Bas - tard boat. Damn them sons - a - bitch - es with their

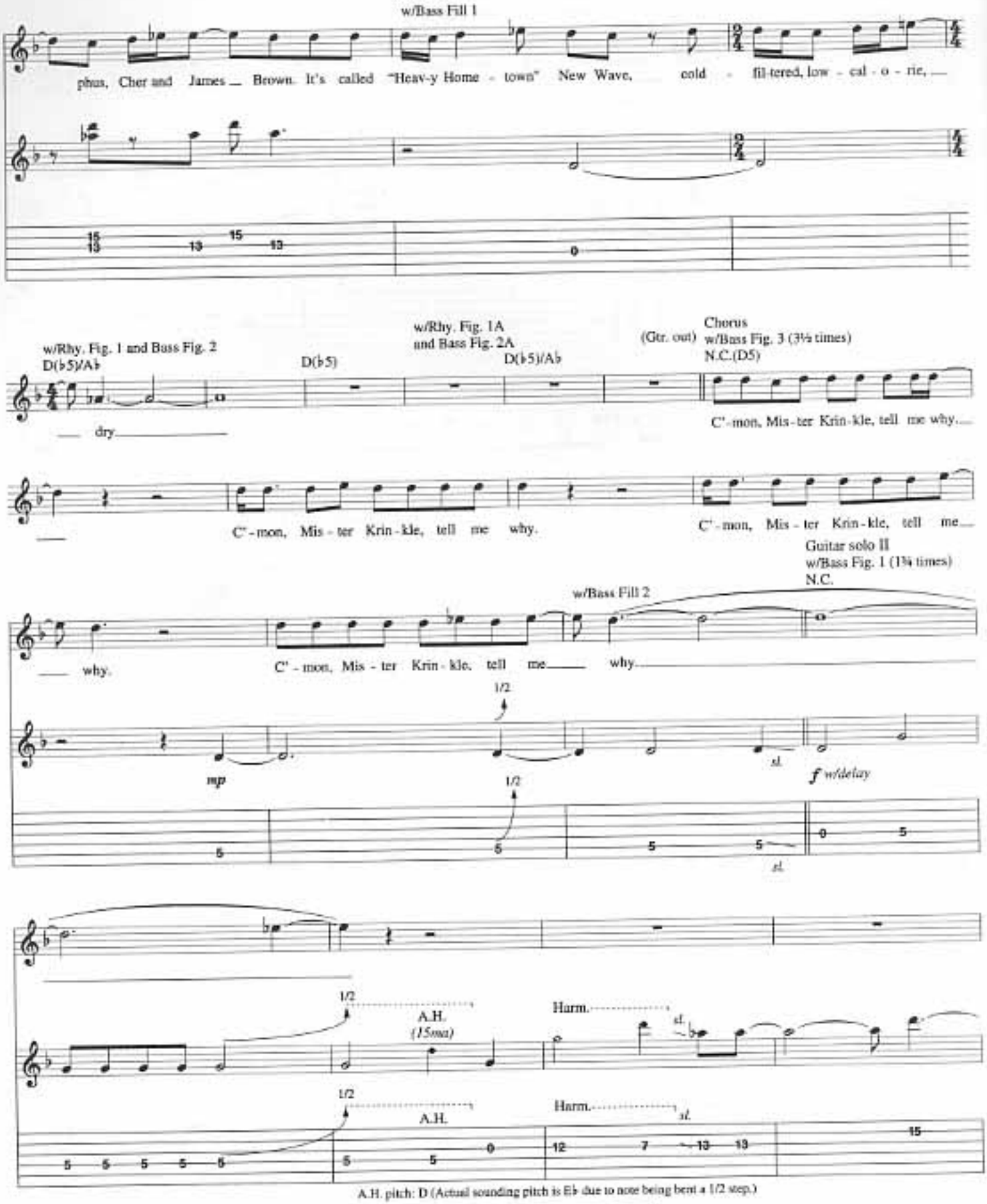

w/Bass Fill 1
gill - nets set a - float. I flip on my tel - e and I watch the wat - ers.
H
H


D(♭5)/A♭
D(♭5)
die.
Rhy. Fig. 1A
grad. cresc.
let ring
mf
Bass Fig. 2A (Bass I)

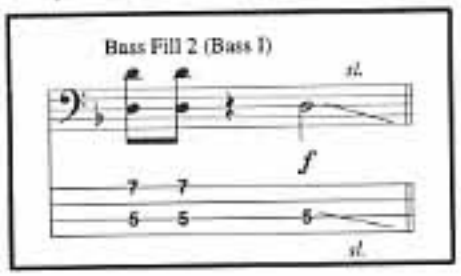

D(♭5)/A♭
Chorus
N.C.(D5)
C' - mon, Mis - ter Krin - kle, tell me why.
(Gtr. out)
(end Rhy. Fig. 1A)
(end Bass Fig. 2A)
Bass Fig. 3
(end Bass Fig. 3)
sl.

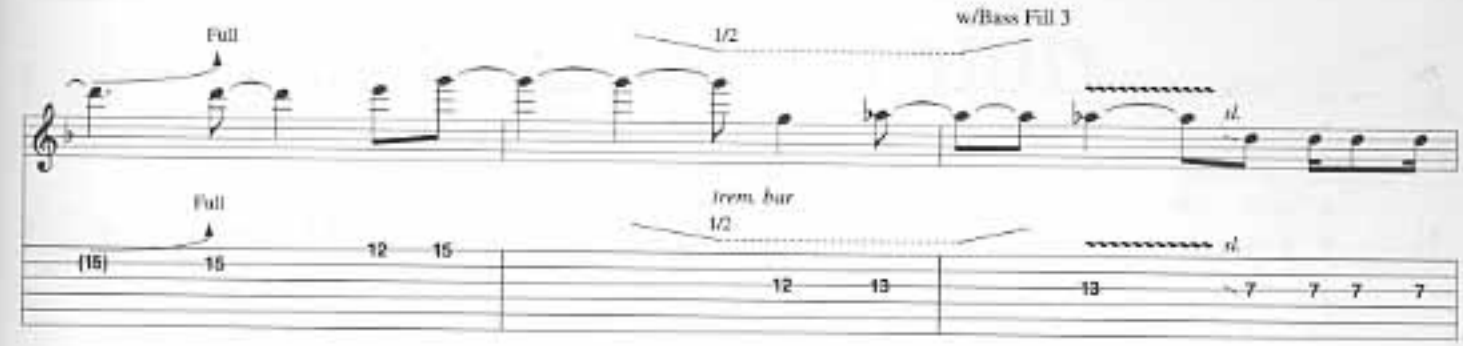
w/Bass Fig. 3 (2 times)
C' - mon, Mis - ter Krin - kle, tell me why.
C' - mon, Mis - ter Krink - kle, won't you

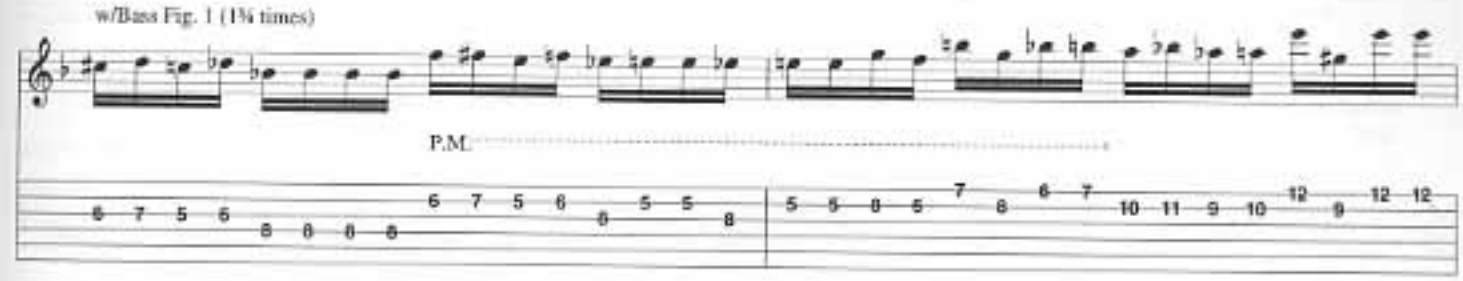

w/Rhy. Fig. 1 and Bass Fig. 2
D(♭5)/A♭
D(♭5)
please tell me why? Tell me why.
Guitar solo I
N.C.
sl.
1/2
trem. bar
(Bass I)
Bass Fig. 4
(end Bass Fig. 4)
w/Bass Fig. 4 (2½ times)
*1
*Depress bar before striking notes.
8va
loco
(Bass out)
Harm.
(8va)
trem. pick
steady gliss.
3rd Verse
w/Bass Fig. 1
N.C.
Hey ho, Mis - ter Krin - kle, have you heard the brand - new sound? It's a cross be - tween Jim - i Hen - drix, Bo - ce -
mp
let ring

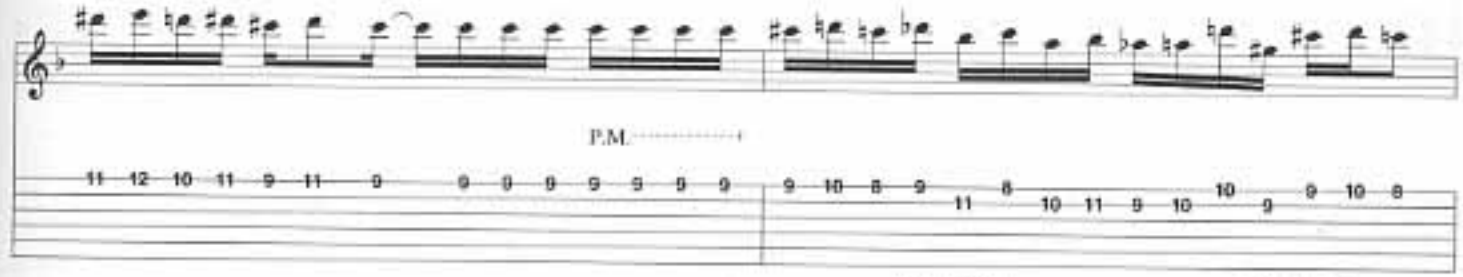


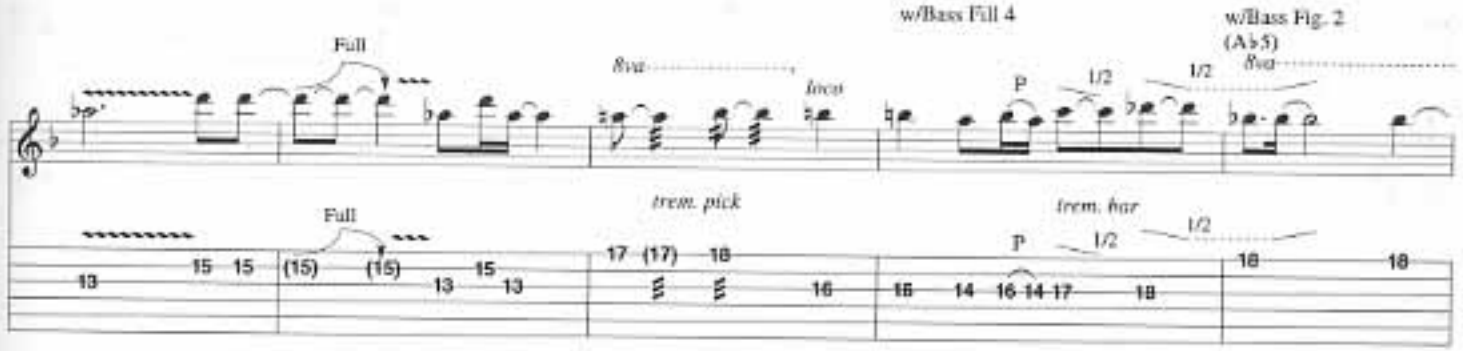
A.H. pitch: D (Actual sounding pitch is E♭ due to note being bent a 1/2 step.)

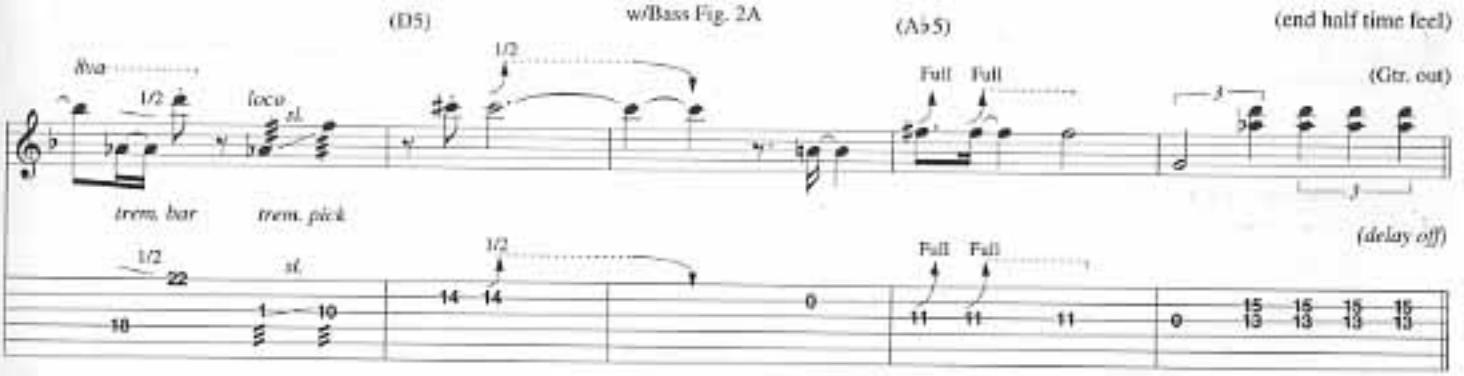


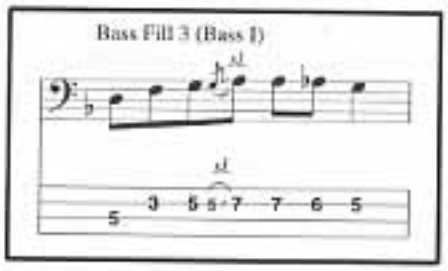

Full
1/2
w/Bass Fill 3
sl.
Full
trem. bar
1/2
sl.

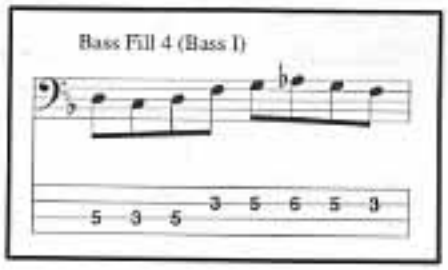

w/Bass Fig. 1 (1¾ times)
P.M.

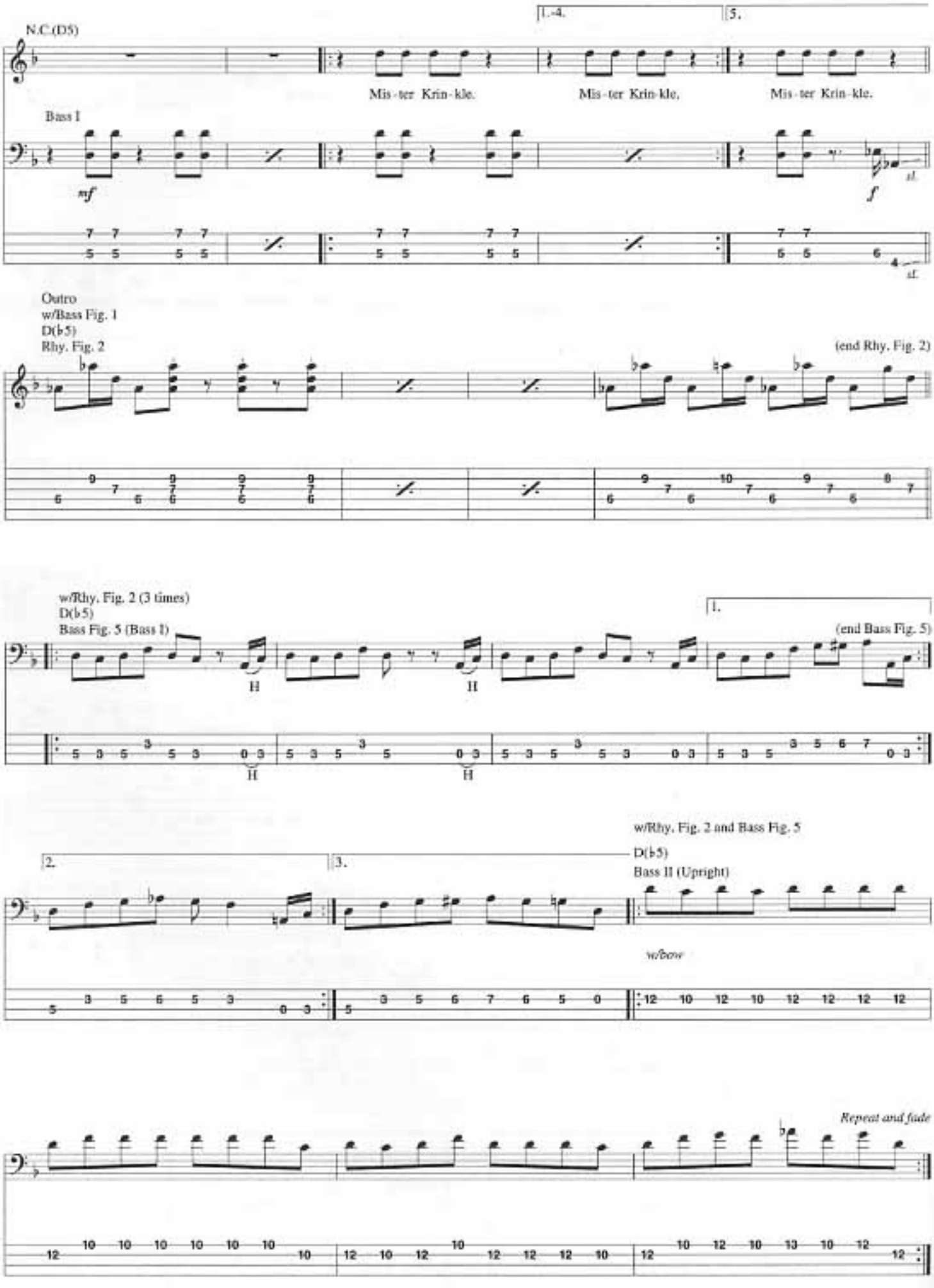

P.M.


w/Bass Fill 4
w/Bass Fig. 2
(A♭5)
Full
8va
loco
P
1/2
1/2
8va
Full
trem. pick
trem. bar
P
1/2
1/2


(D5)
w/Bass Fig. 2A
(A♭5)
(end half time feel)
8va
1/2
loco
sl.
1/2
Full
Full
(Gtr. out)
trem. bar
trem. pick
(delay off)
1/2
sl.
1/2
Full
Full

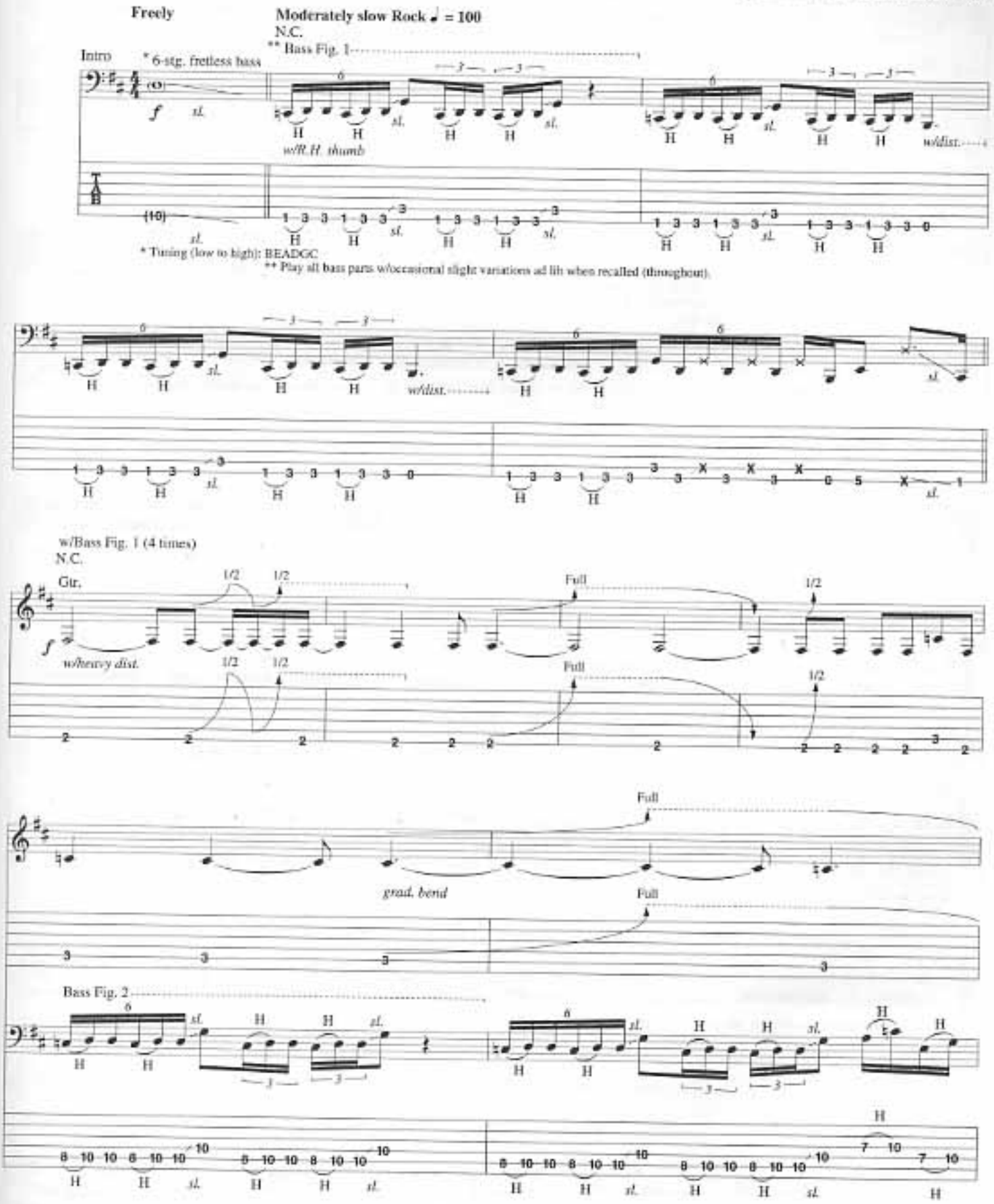

Bass Fill 3 (Bass I)
sl.
sl.


Bass Fill 4 (Bass I)


N.C.(D5)
1.-4.
5.
Mis-ter Krin-kle.
Mis-ter Krin-kle.
Mis-ter Krin-kle.
Bass I
mf
f
sl.
Outro
w/Bass Fig. 1
D(♭5)
Rhy. Fig. 2
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (3 times)
D(♭5)
Bass Fig. 5 (Bass I)
1.
(end Bass Fig. 5)
H
2.
3.
w/Rhy. Fig. 2 and Bass Fig. 5
D(♭5)
Bass II (Upright)
w/bow
Repeat and fade

MY NAME IS MUD

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



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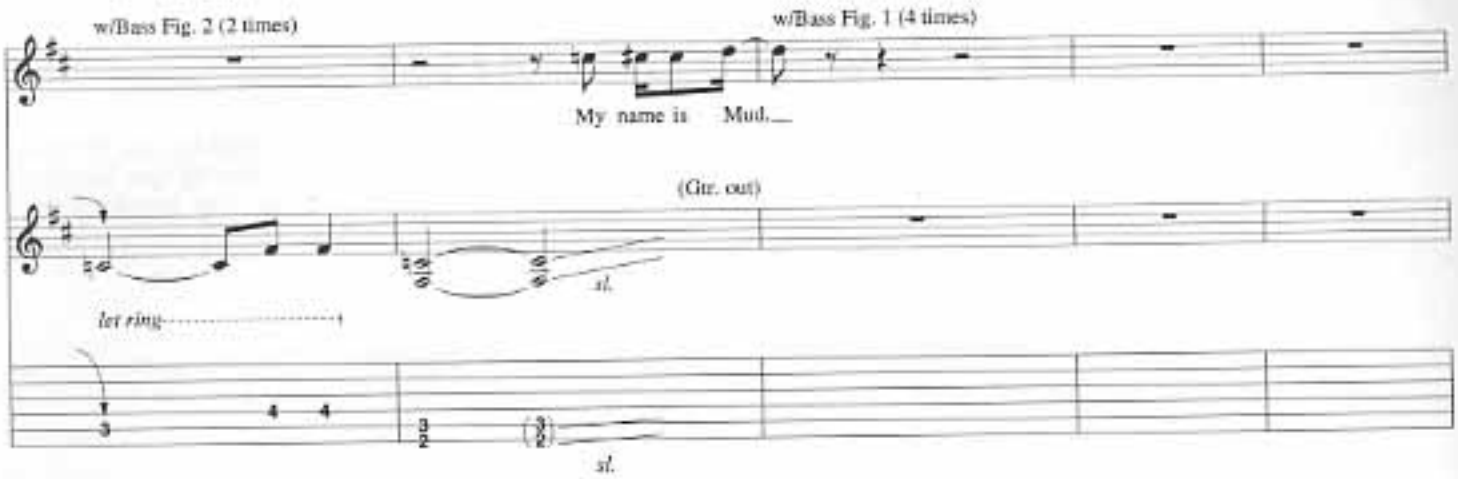
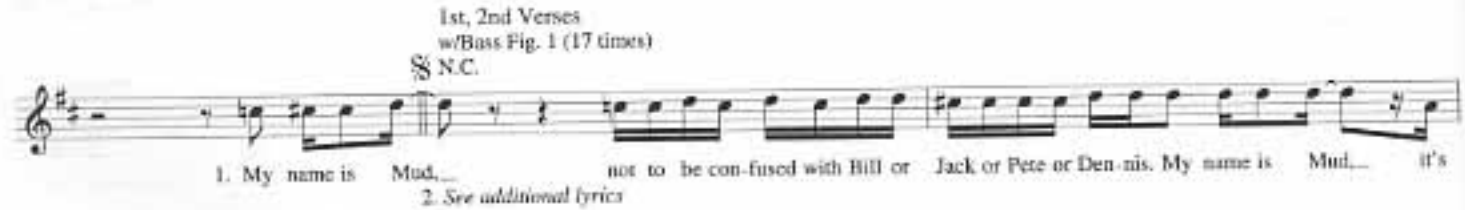
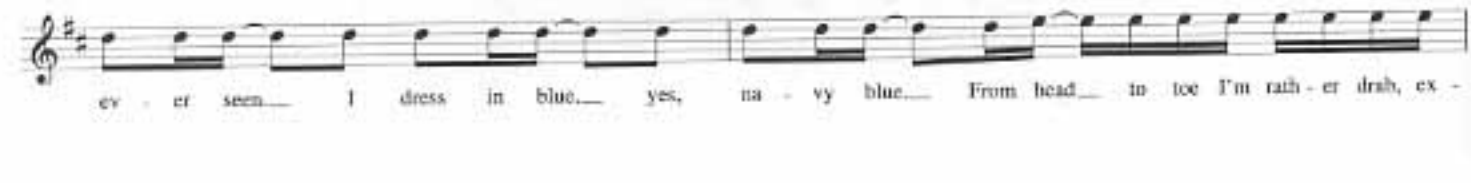
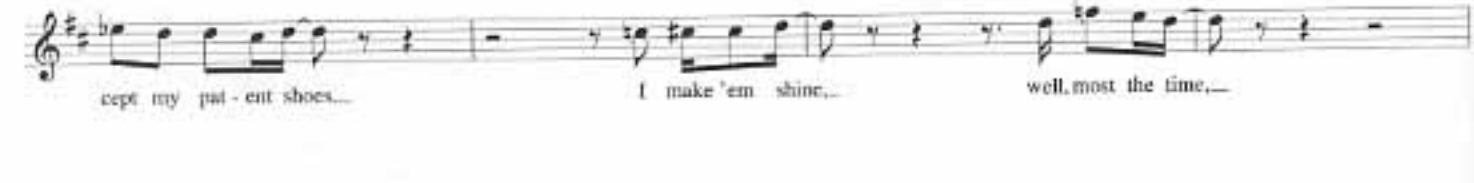
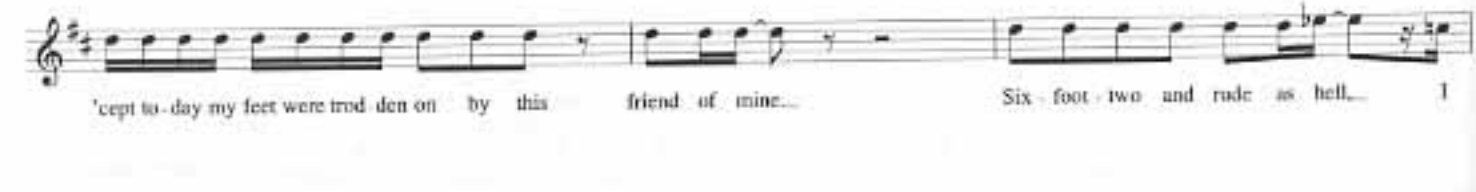

w/Bass Fig. 2 (2 times)
w/Bass Fig. 1 (4 times)
My name is Mud.
(Gtr. out)
let ring
sl.
sl.

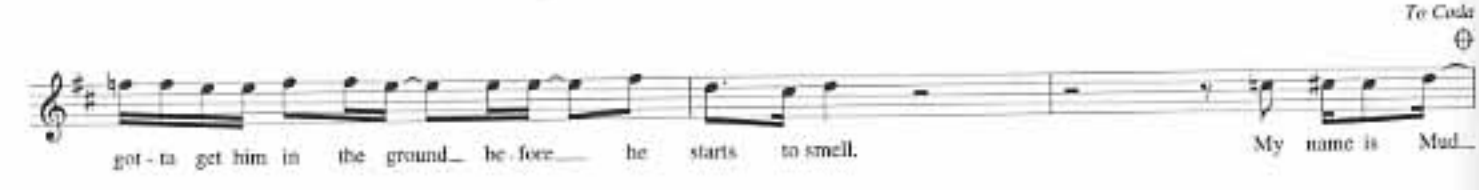

1st, 2nd Verses
w/Bass Fig. 1 (17 times)
N.C.
1. My name is Mud, not to be con-fused with Bill or Jack or Pete or Den-nis. My name is Mud, it's
2. See additional lyrics

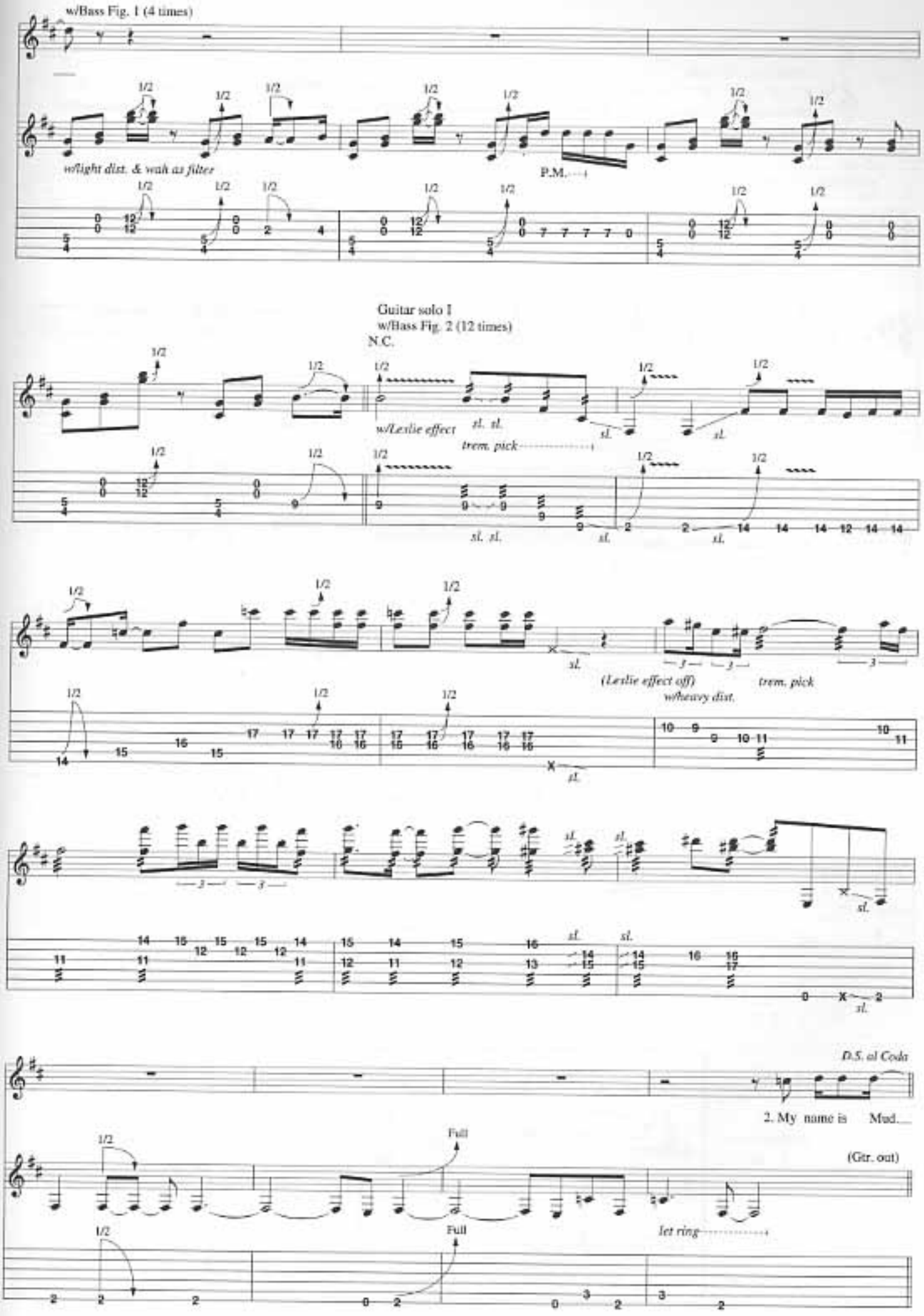
al-ways been, 'cause I'm the most bor-ing sons-a-bitch you've


ev-er seen I dress in blue, yes, na-vy blue. From head to toe I'm rath-er drab, ex-


cept my pat-ent shoes, I make 'em shine, well, most the time,


'cept to-day my feet were trod-den on by this friend of mine. Six-foot-two and rude as hell, I


To Coda
got-ta get him in the ground, be-fore he starts to smell. My name is Mud.


w/Bass Fig. 1 (4 times)
w/light dist. & wah as filter
P.M.
Guitar solo I
w/Bass Fig. 2 (12 times)
N.C.
w/Leslie effect
sl. sl.
trem. pick
(Leslie effect off)
w/heavy dist.
D.S. al Coda
2. My name is Mud.
(Gtr. out)
Full
let ring

Coda

w/Bass Fig. 1 (2 times)

kissed him up - side the era - ni - um with an a - lu - mi - num base - ball bat. My name is Mud.

Chorus

w/Bass Fig. 1 (7 times)

N.C.

My name is Mud.

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/light dist. & wah as filter

w/Rhy. Fig. 1 (13 times)

M-M-M-M-M-M-M - Mud.

Substitute Rhy. Fill 1

My name is Mud.

(Resume Rhy. Fig. 1)

Bass Fill 1

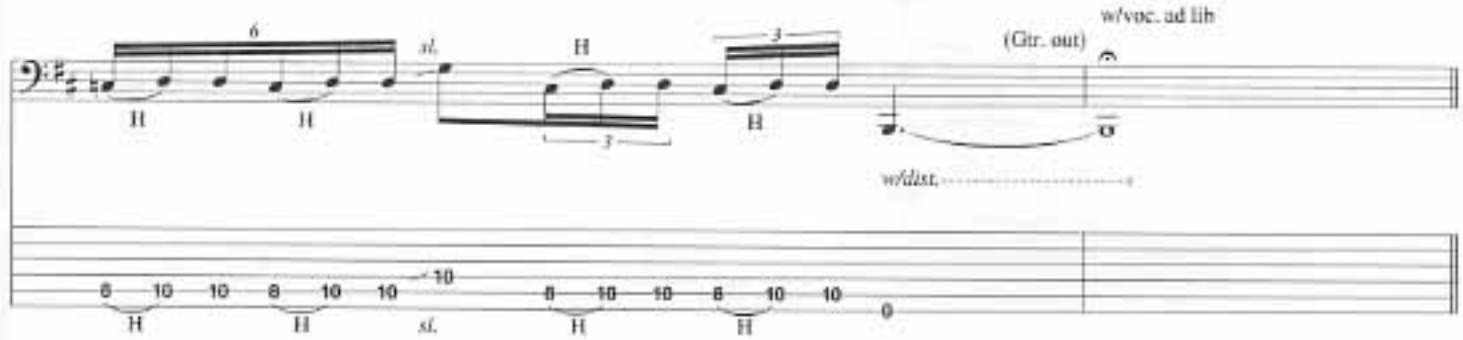
Rhy. Fill 1

Harm.

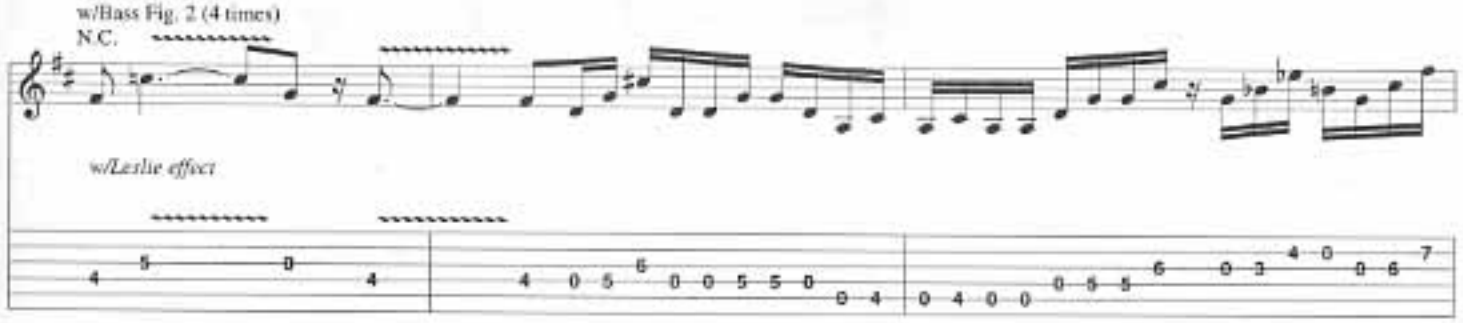
(8va)

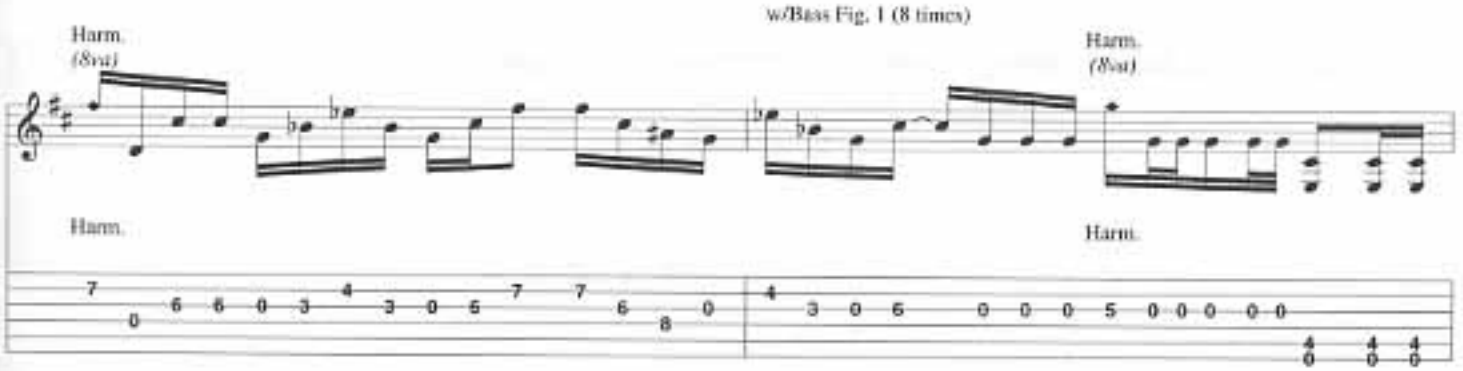
trem. bar

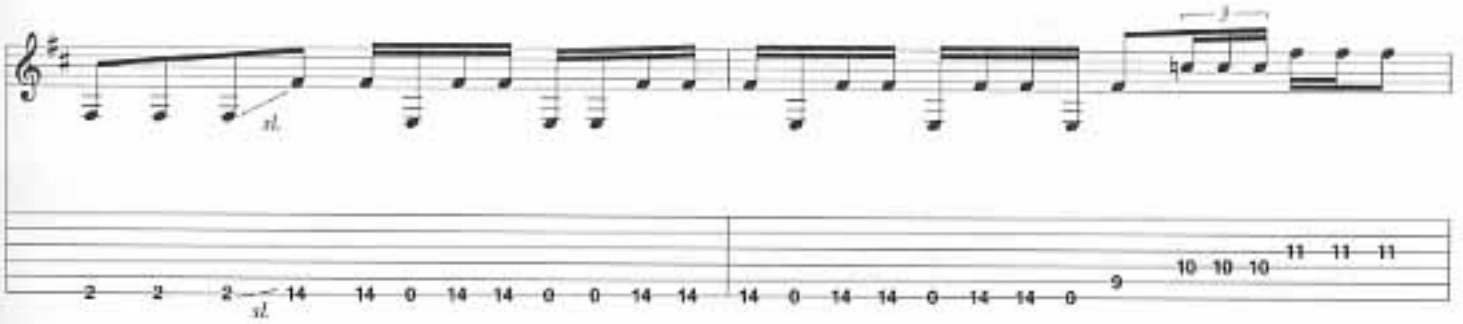
* Full bar up.

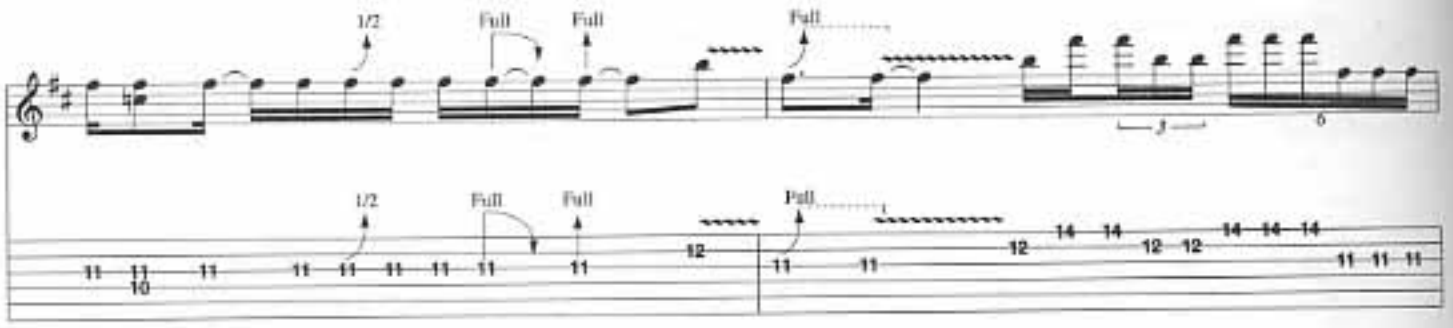


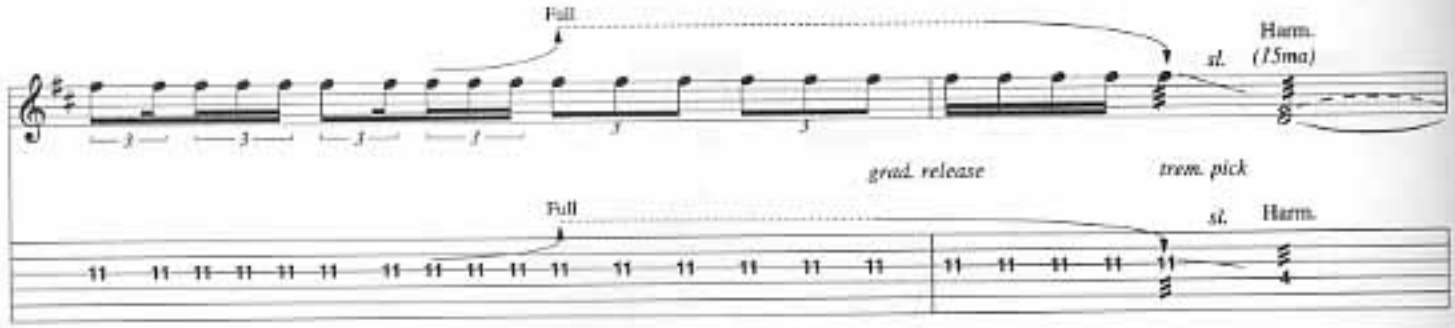
Guitar solo II
w/Bass Fig. 2 (4 times)
N.C.

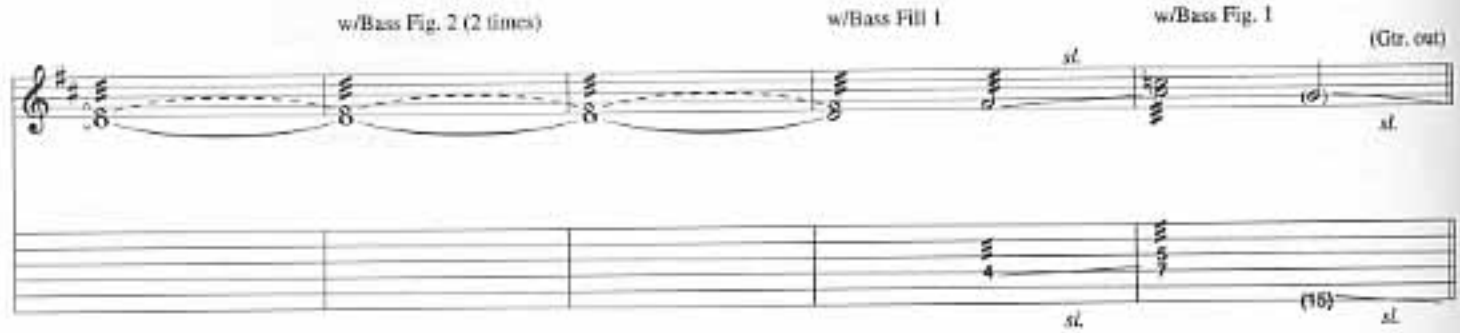


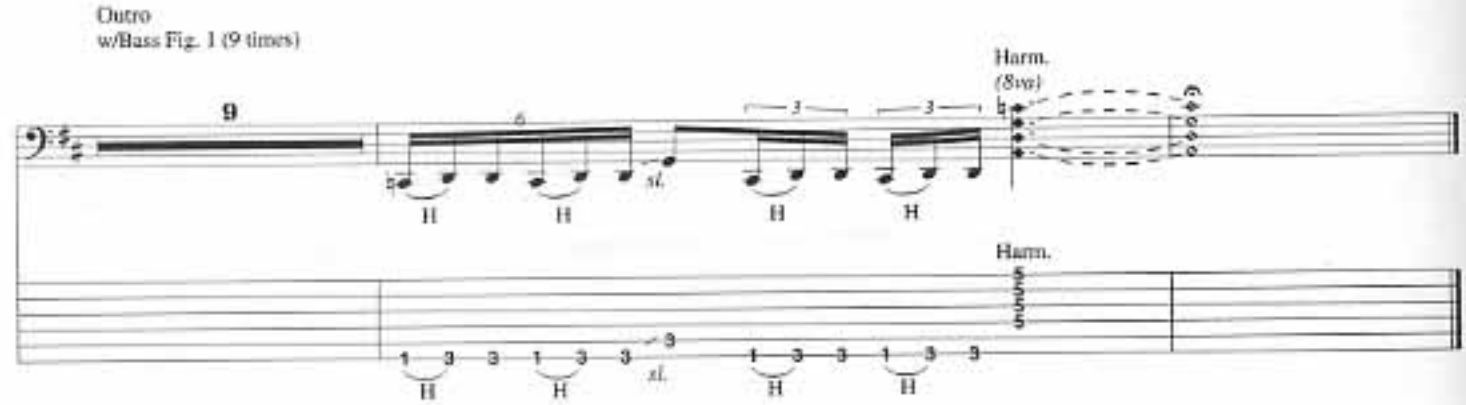












Additional Lyrics

2. My name is Mud, but call me Alowishus Devadander Abercrombie.
That's long for Mud, so I've been told.
Told that by this sonsabitch
That lies before me bloated, blue and cold.
I've got my pride. I drink my wine.
I'd drink only the finest,
'Cept I haven't earned a dime in several months.
Or were it years?
The breath on that fat bastard could bring any man to tears.
We had our words, a common spat,
So I kissed him upside the cranium with an aluminum baseball bat.
My name is Mud. *(To Chorus)*

NATURE BOY

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Moderate Rock ♩ = 124

Intro

(Drums) 9

N.C.

Gtr. I

mp

clean tone
w/wah as filter

Bass Fig. 1 (*5-stg. bass)

(end Bass Fig. 1)

9

mp
vib. w/bar

*Tuning (low to high): B E A D G

w/Bass Fig. 1 (2 times)

H

H

(Gtr. I out)

(wah off)

1st, 3rd Verses
w/Bass Fig. 1 (1¾ times)
𝄋 N.C.

1. I pull the blinds, then I take my clothes off,
for the sun glares off my tel - e.

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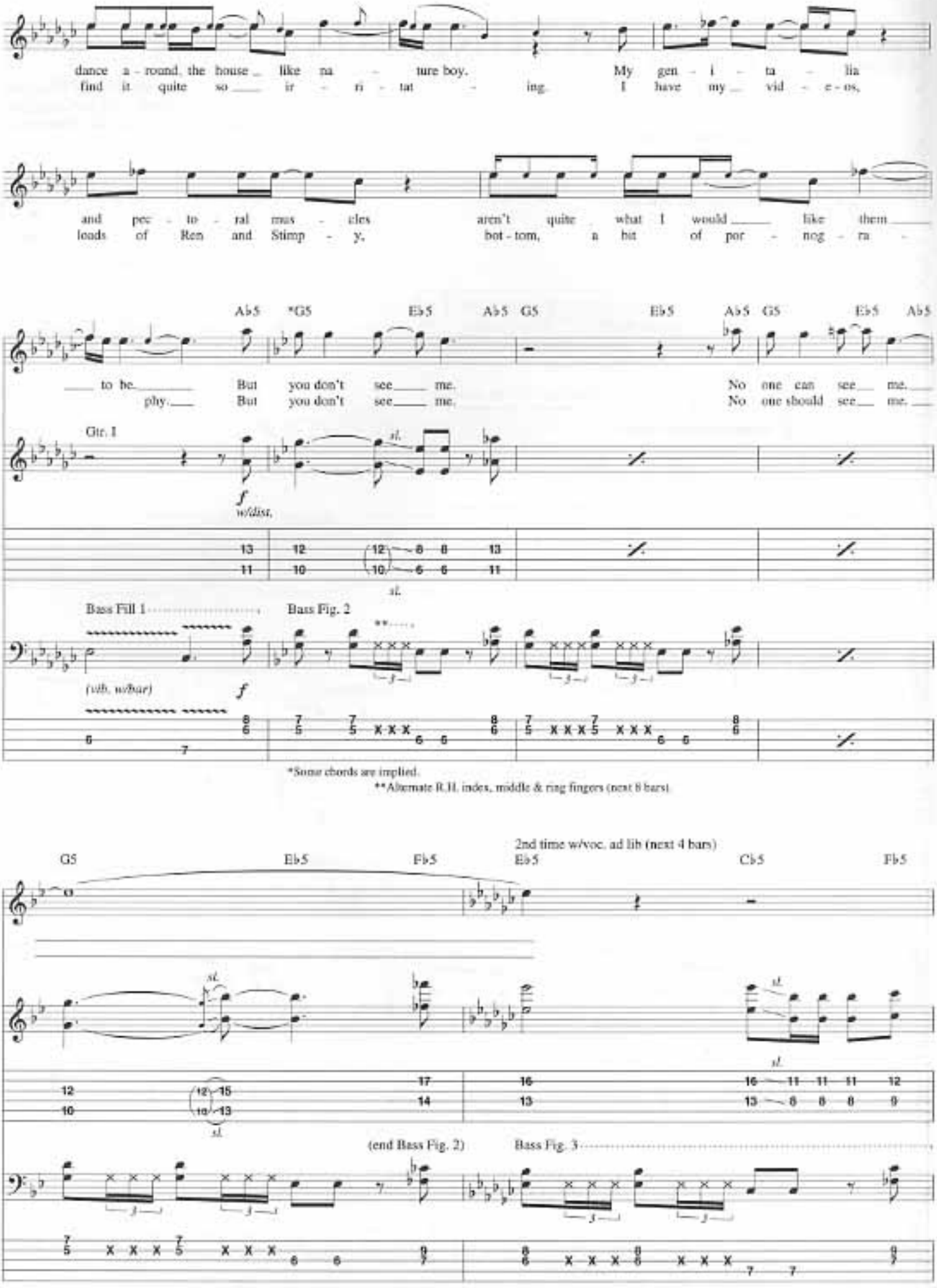
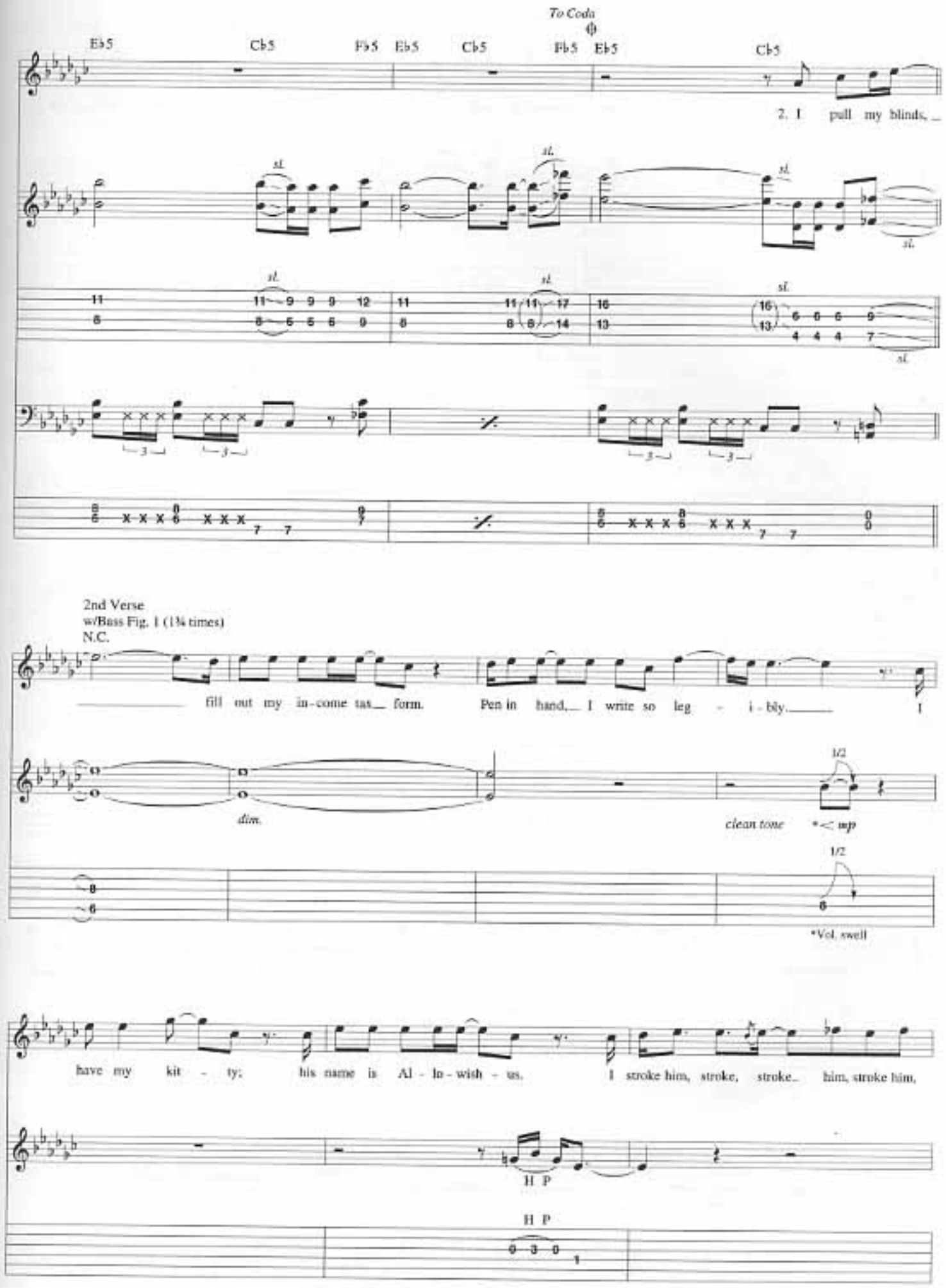
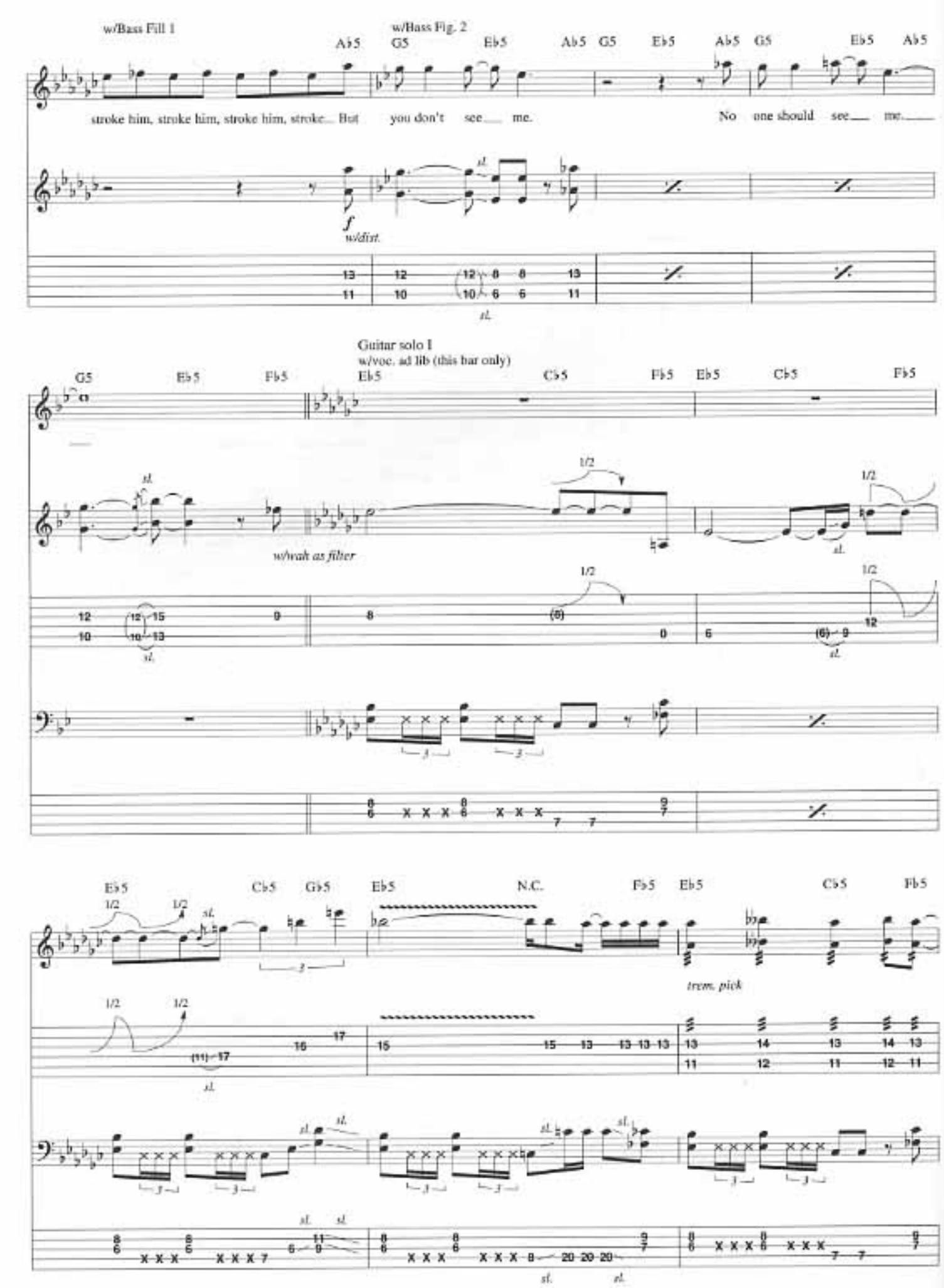
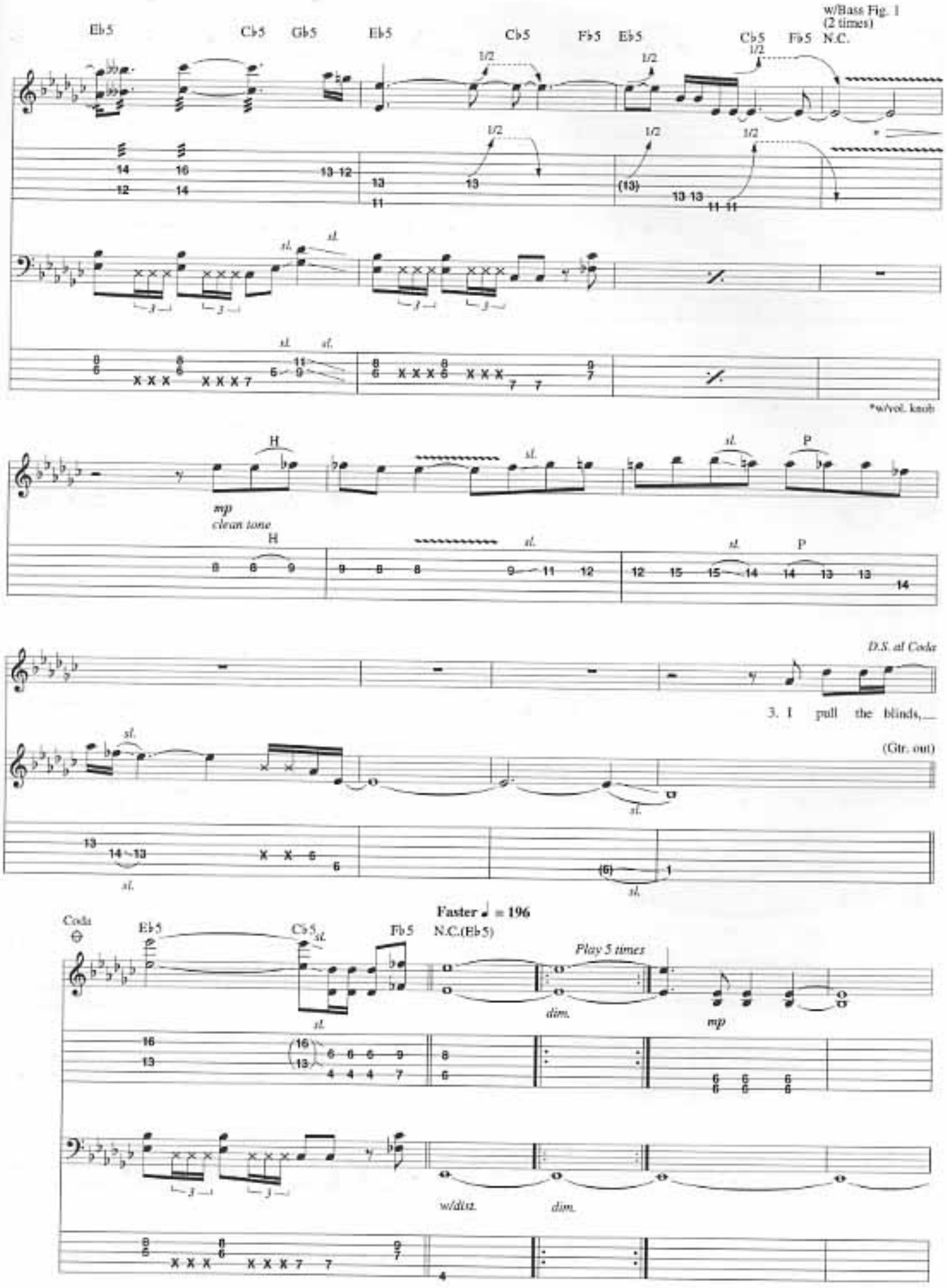
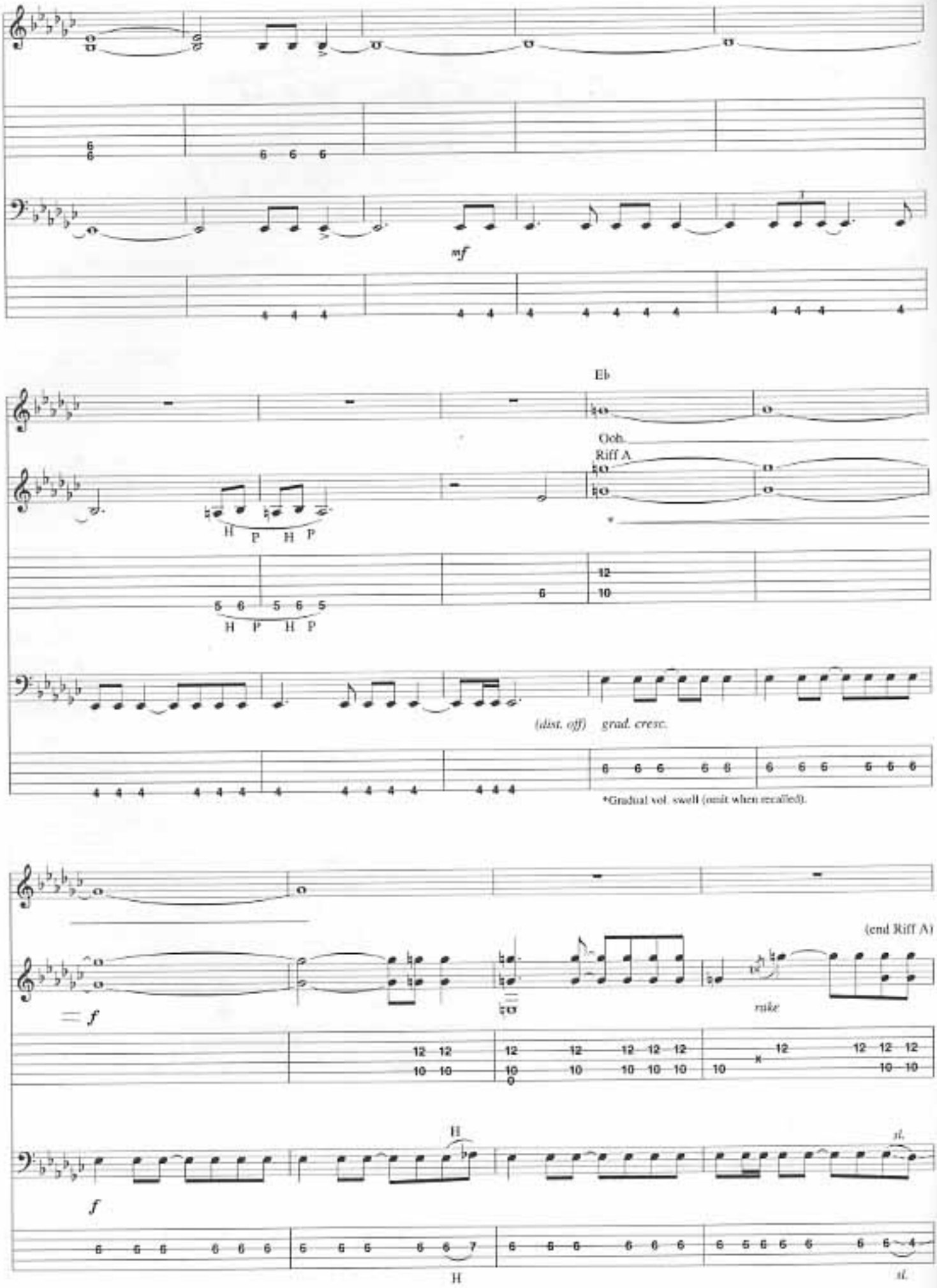
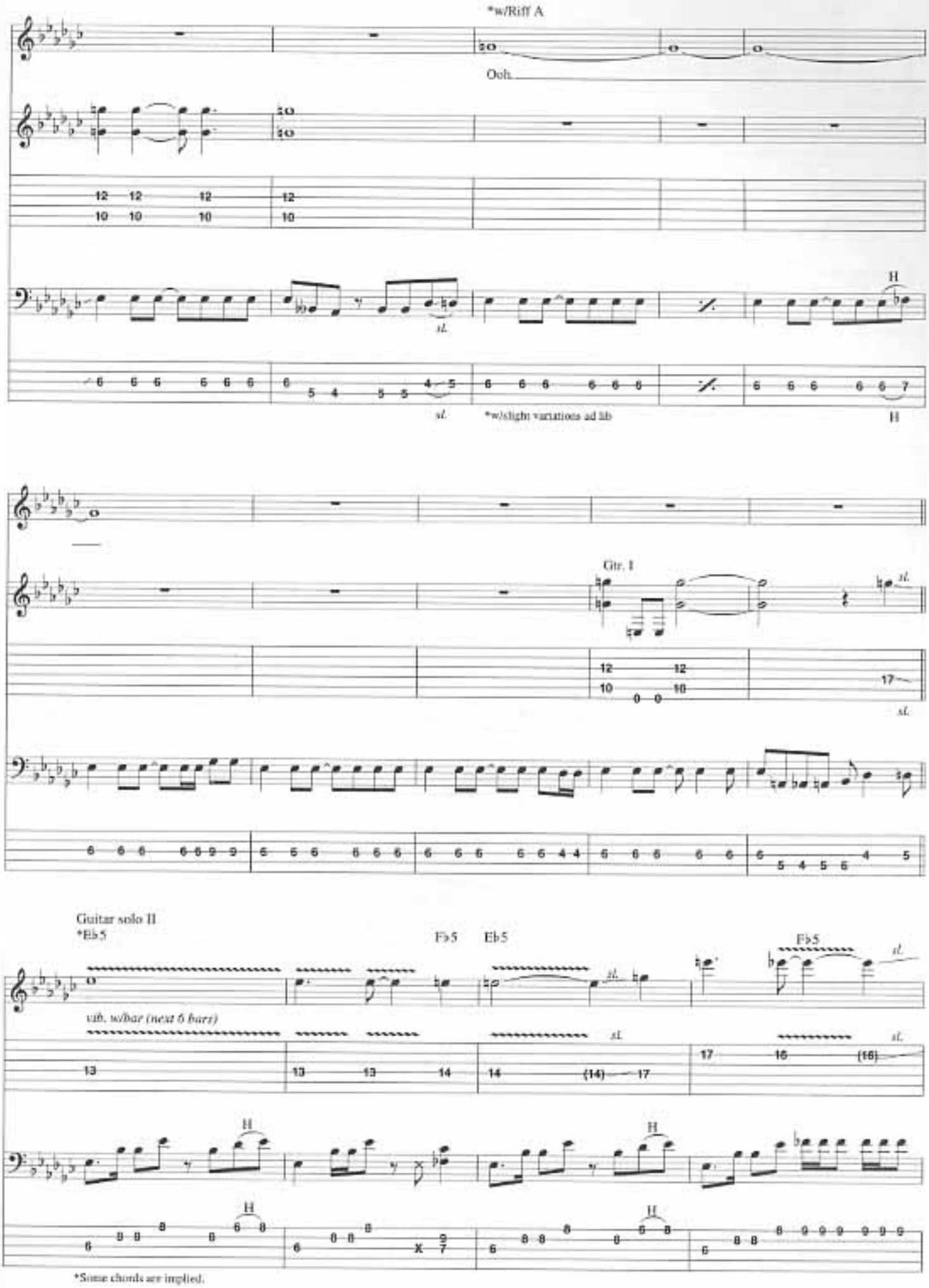

dance a - round the house like na - ture boy. My gen - i - ta - lia
find it quite so ir - ri - tat - ing. I have my vid - e - os,
and pec - to - ral mus - cles aren't quite what I would like them
loads of Ren and Stimp - y, bot - tom, a bit of por - nog - ra -
Ab5 *G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5
to be. But you don't see me. No one can see me.
phy. But you don't see me. No one should see me.
Gtr. I
sl.
f
w/dist.
Bass Fill 1
Bass Fig. 2
(vib. w/bar)
f
*Some chords are implied.
**Alternate R.H. index, middle & ring fingers (next 8 bars)
2nd time w/voc. ad lib (next 4 bars)
G5 Eb5 Fb5 Eb5 Cb5 Fb5
(end Bass Fig. 2)
Bass Fig. 3

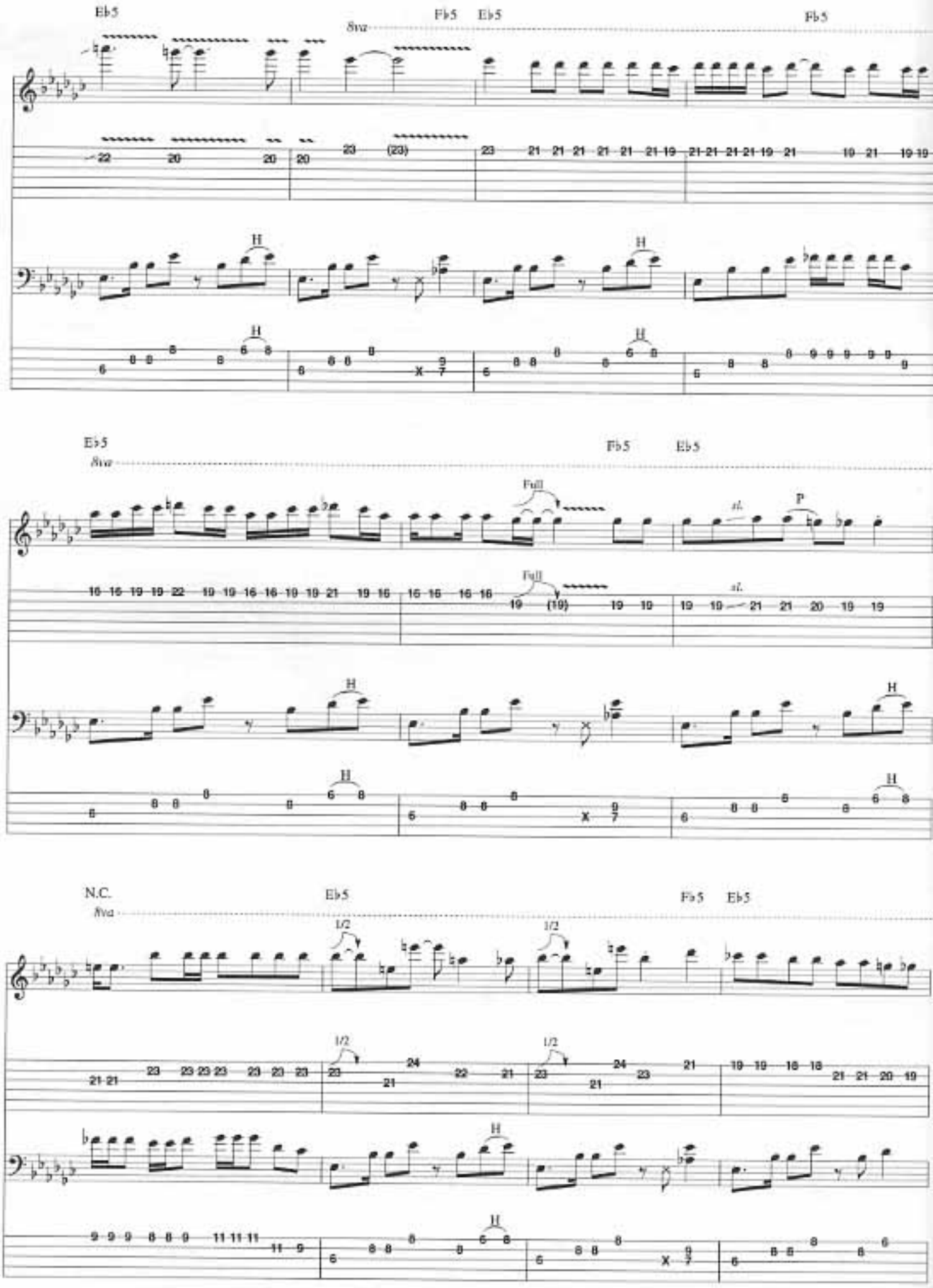

To Coda
Eb5
Cb5
Fb5
Eb5
Cb5
Fb5
Eb5
Cb5
2. I pull my blinds,
sl.
2nd Verse
w/Bass Fig. 1 (1¾ times)
N.C.
fill out my in-come tax form. Pen in hand, I write so leg - i - bly. I
dim.
clean tone
1/2
*< mp
*Vol. swell
have my kit - ty; his name is Al - ln - wish - us. I stroke him, stroke, stroke, him, stroke him,
H P

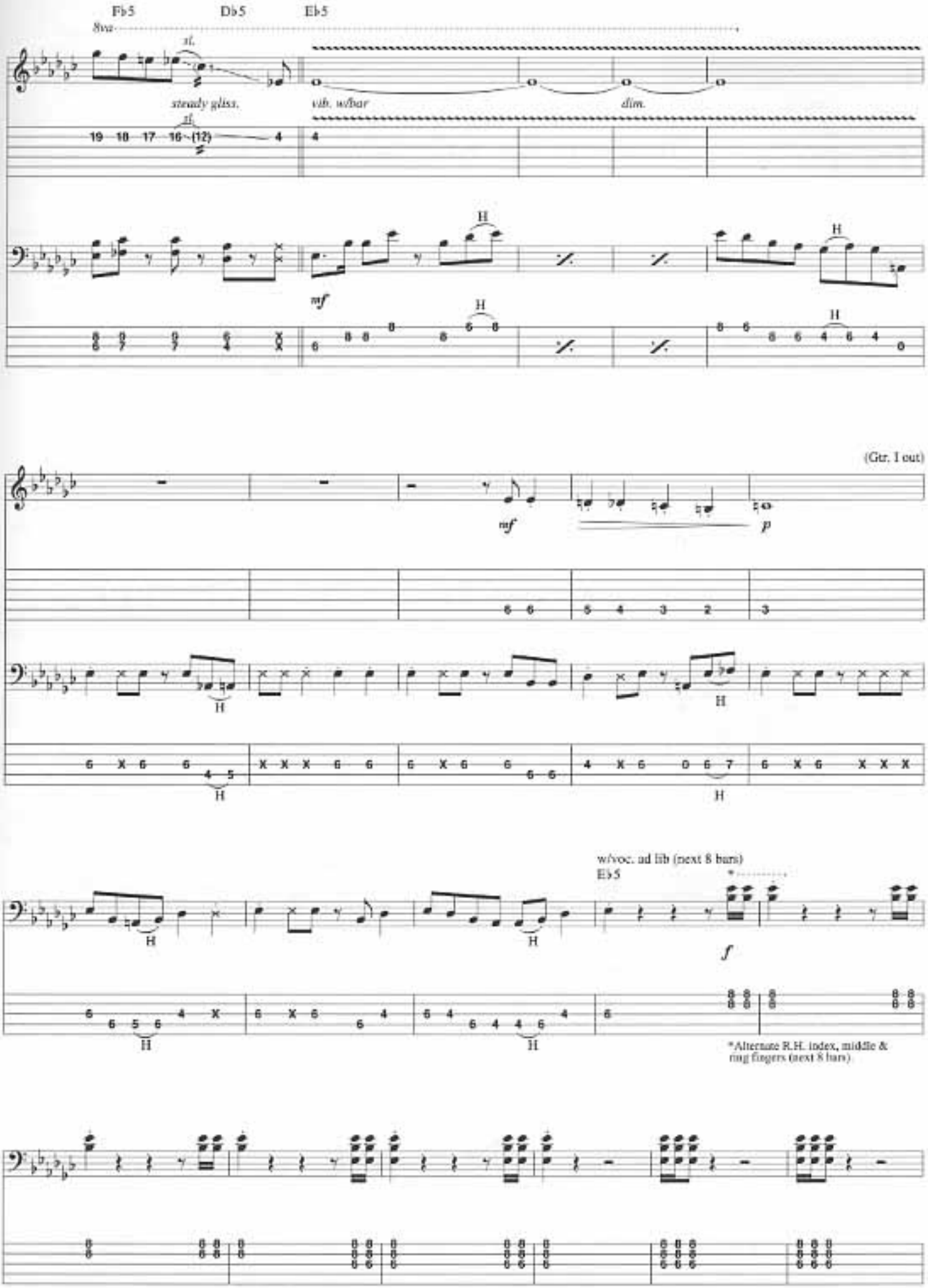

w/Bass Fill 1
w/Bass Fig. 2
Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5
stroke him, stroke him, stroke him, stroke... But you don't see me. No one should see me.
f
w/dist.
Guitar solo I
w/voc. ad lib (this bar only)
G5 Eb5 Fb5 Eb5 Cb5 Fb5 Eb5 Cb5 Fb5
w/wah as filter
Eb5 Cb5 Gb5 Eb5 N.C. Fb5 Eb5 Cb5 Fb5
trem. pick

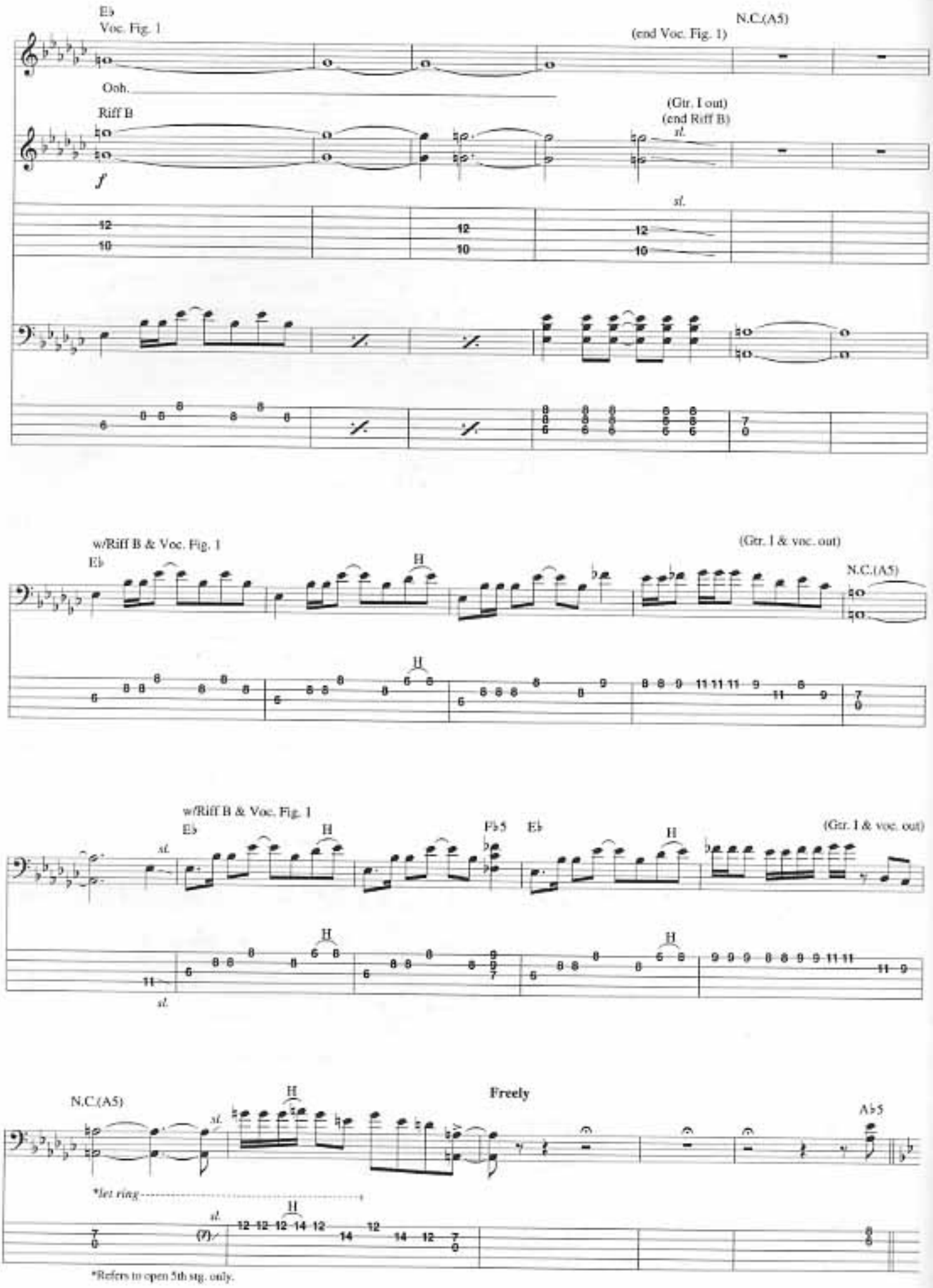

w/Bass Fig. 1
(2 times)
Eb5
Cb5
Gb5
Eb5
Cb5
Fb5
Eb5
Cb5
Fb5
N.C.
1/2
sl.
*w/vol. knob
H
P
mp
clean tone
D.S. al Coda
3. I pull the blinds,
(Gtr. out)
Coda
Faster ♩ = 196
N.C.(Eb5)
Play 5 times
dim.
mp
w/dist.

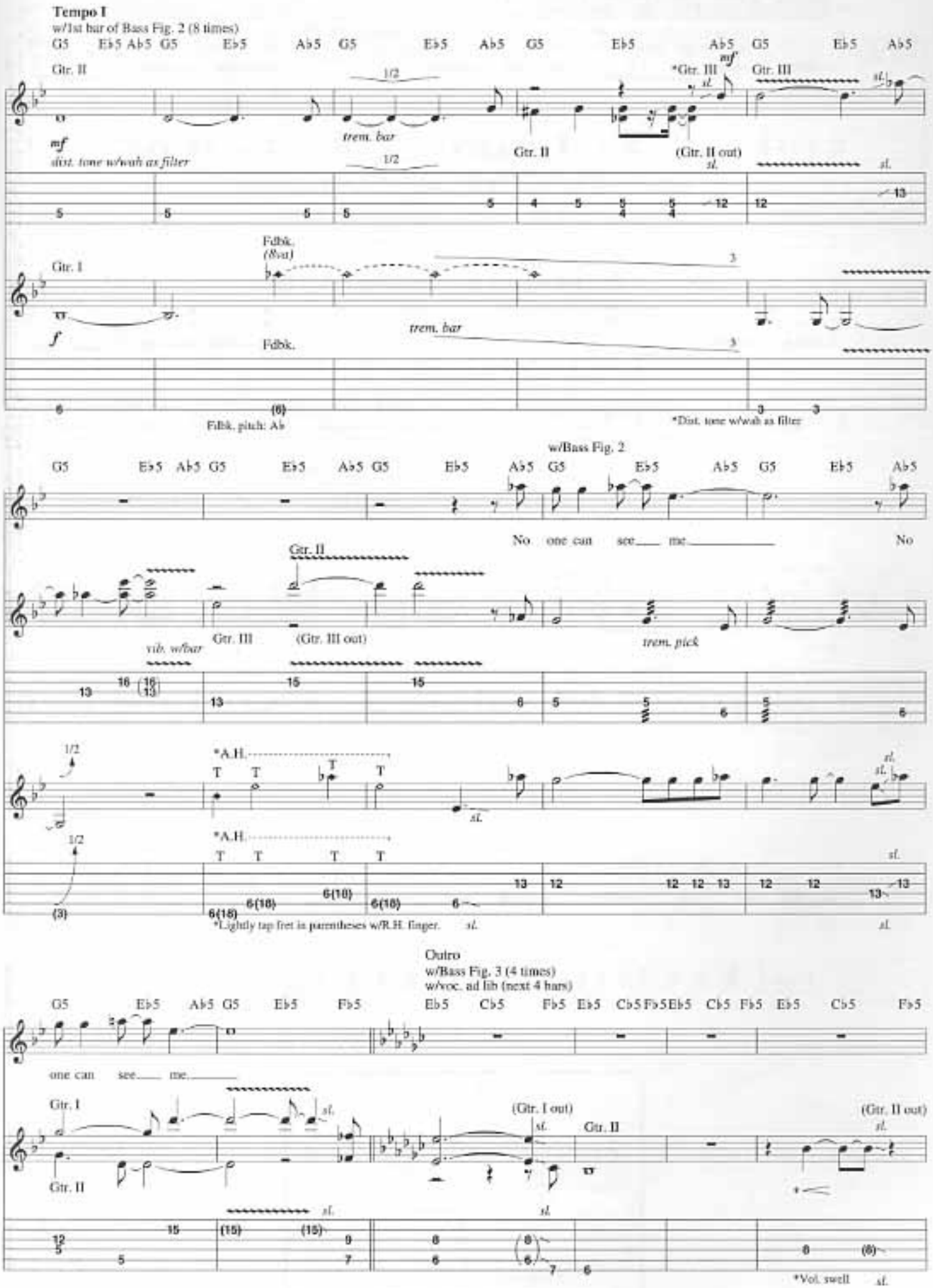

mf
Eb
Ooh
Riff A
H P H P
H P H P
(dist. off)
grad. cresc.
*Gradual vol. swell (omit when recalled).
(end Riff A)
f
rake
f
H
H
sl.
sl.

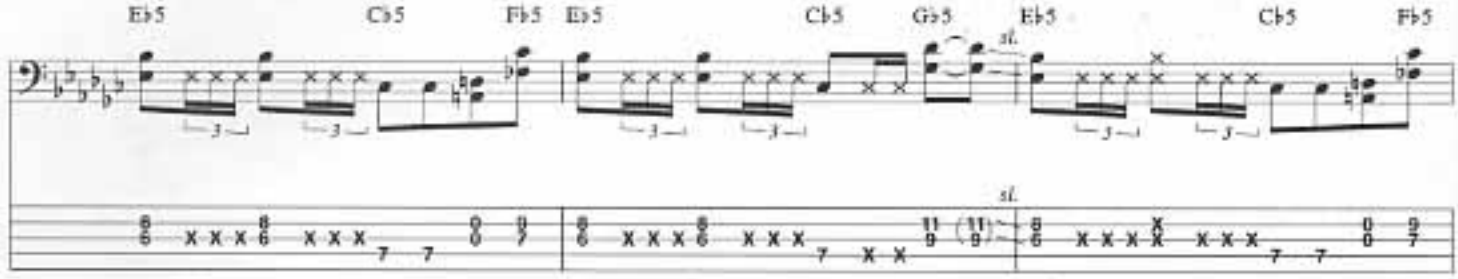

*w/Riff A
Ooh
H
sl.
*w/slight variations ad lib
Gtr. I
Guitar solo II
*Eb5
F♭5
Eb5
vib. w/bar (next 6 bars)
*Some chords are implied.

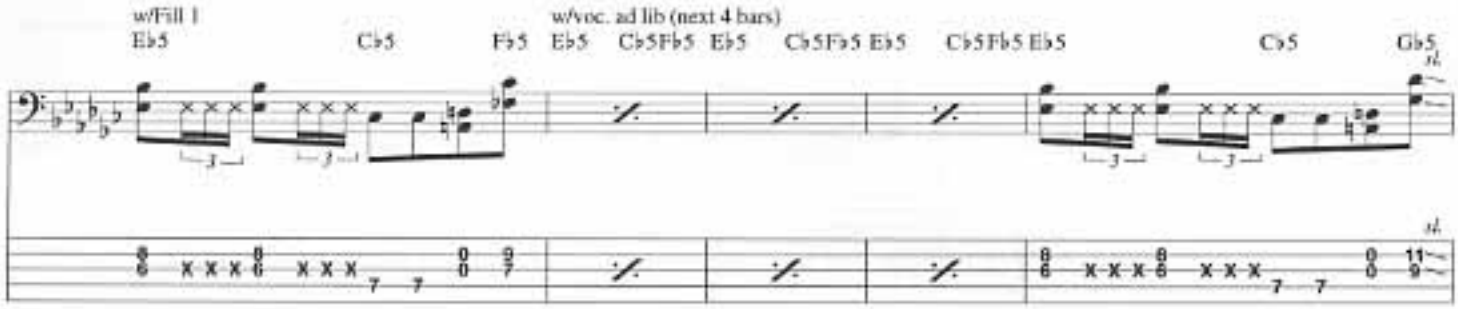

E♭5
8va
F♭5
E♭5
F♭5
H
E♭5
8va
F♭5
E♭5
Full
rit.
P
N.C.
8va
E♭5
F♭5
E♭5
1/2

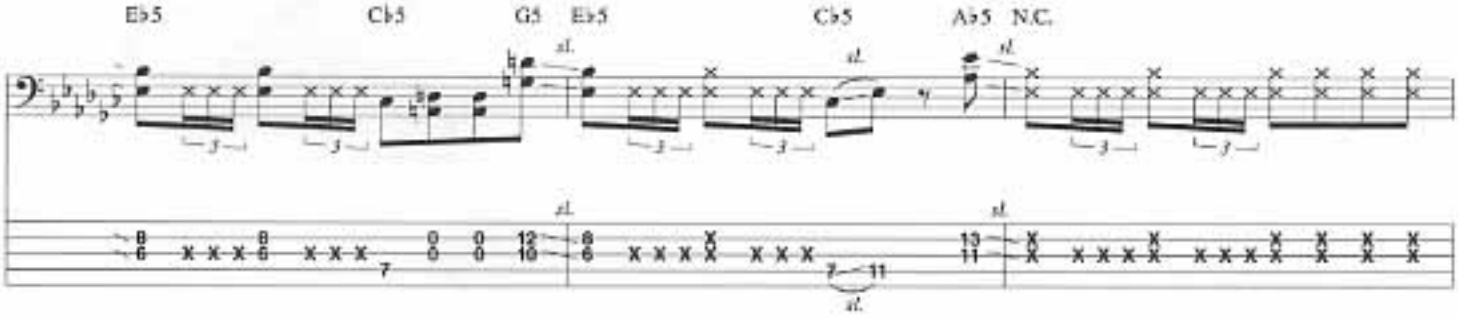

F♭5
D♭5
E♭5
8va
sl.
steady gliss.
vib. w/bar
dim.
mf
H
(Gtr. I out)
p
w/voc. ad lib (next 8 bars)
E♭5
f
*Alternate R.H. index, middle & ring fingers (next 8 bars)

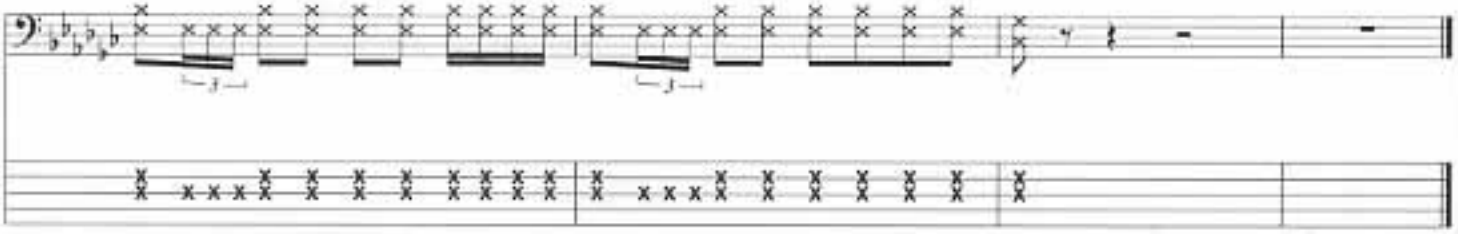

E♭
Voc. Fig. 1
(end Voc. Fig. 1)
N.C.(A5)
Ooh.
Riff B
(Gtr. I out)
(end Riff B)
sl.
f
w/Riff B & Voc. Fig. 1
E♭
H
(Gtr. I & voc. out)
N.C.(A5)
w/Riff B & Voc. Fig. 1
E♭
H
F♭5
E♭
H
(Gtr. I & voc. out)
N.C.(A5)
H
Freely
A♭5
*let ring
*Refers to open 5th stg. only.

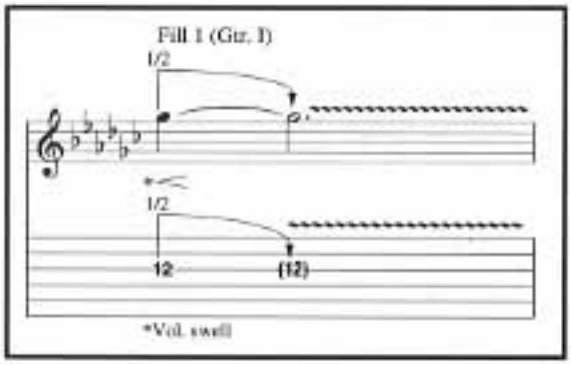

Tempo I
w/1st bar of Bass Fig. 2 (8 times)
Gtr. II
mf
dist. tone w/wah as filter
trem. bar
*Gtr. III
(Gtr. II out)
Gtr. III
Gtr. I
f
Fdbk.
(8va)
Fdbk.
Fdbk. pitch: A♭
*Dist. tone w/wah as filter
w/Bass Fig. 2
No one can see me No
Gtr. II
Gtr. III
(Gtr. III out)
vib. w/bar
trem. pick
*A.H.
*Lightly tap fret in parentheses w/R.H. finger.
Outro
w/Bass Fig. 3 (4 times)
w/voc. ad lib (next 4 bars)
one can see me
Gtr. I
Gtr. II
(Gtr. I out)
(Gtr. II out)
*Vol. swell


E♭5
C♭5
F♭5
E♭5
C♭5
G♭5
E♭5
C♭5
F♭5
sl.


w/Fill 1
E♭5
C♭5
F♭5
w/voc. ad lib (next 4 bars)
E♭5
C♭5F♭5
E♭5
C♭5F♭5
E♭5
C♭5F♭5
E♭5
C♭5
G♭5
sl.


E♭5
C♭5
G5
E♭5
C♭5
A♭5
N.C.
sl.




Fill 1 (Gtr. I)
1/2
1/2
12
(12)
*Vol. swell